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THE NATIONAL THEATRICAL WEEKLY





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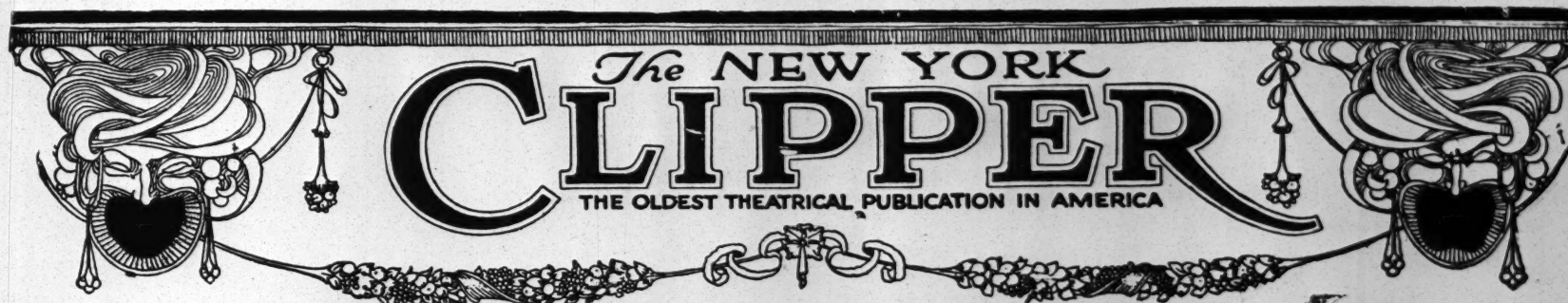
## CLIPPER CORPORATION

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## FLOOD OF FOREIGN ACTS DUE TO PLAY HERE NEXT SEASON

**German Novelty, Animal, and Freak Acts Rushing to the United States—Big Salaries and Stories of American Prosperity the Reason—Censured by American Artists**

Next season will see more European acts working in the vaudeville and legitimate theatres, circuses and other outdoor shows than have been since before the world war, reports of over 100 acts having been signed up already being freely circulated around Broadway during the last week. From information received from various agents specializing in imported acts, who refuse to divulge the names of the turns they are bringing over for business reasons, it is obvious that at least 100 foreign acts mostly novelty turns, will play in this country next season.

The great majority of the European acts are being brought over from Germany, and this fact has caused a great deal of discussion among vaudeville artists, who contend that it is unfair to them to bring over ex-enemy acts in such large numbers. The average variety and circus performer has little or no objection to the English acts, of which there are a large number playing continually in this country, because there is a constant exchange of American and British acts going on. The number of American acts in England and British acts here are fairly evenly balanced, they say, but there is no equity in the situation as concerns the acts from Central Europe. This is explained by the fact that American acts can not afford to accept even the most extravagant offers of the German and Austrian managers, as the rate of money exchange prohibits it. But

the German act, it is argued, can come over here, often at lower money than American acts, and profit hugely by the same rate of exchange.

The Hippodrome show, which uses a large number of novelty acts, will be largely made up this year of foreign acts. At least seventy-five per cent of the acts used, it is said, will be foreign, and the great majority of these will be German. One of the main features of the next production at the Hipp will be Orlando's horse act, which includes at least thirty horses. This act, which has scored a sensation in Berlin and Paris, where it is playing now, has been signed up by H. Marinelli at a salary of \$2,000 a week. It is a German act.

One actor, who is now playing in vaudeville with a novelty acrobatic act, and who has played in and produced novelty acts in this country for the past two decades, said that the invasion of foreign acts is one of the black marks against the business.

"There is always a howl for novelty acts," he asserted, "but if you go to the trouble of originating a novelty you have the hardest trouble in the world to get it over. The agents and managers seem to think that the only novelty acts come from across the water. 'Vaudeville demands novelties,' they tell you, but when you have one the best you can get is either to open or close the show, no matter how good your act is."

### REBUILDING POLI'S THEATRE

WASHINGTON, D. C., July 3.—Work was begun this week on the reconstruction of Poli's Theatre, which will be almost entirely rebuilt, at a cost of over \$100,000. The entire interior of the house, with the exception of the stage, will be remodeled, plans having been drawn by Thomas Lamb, one of the leading theatre architects in the country.

The seating capacity of the theatre, at present 1,750, will be increased by 400.

The New National Theatre will also be remodeled this summer, and when completed will seat 1,900 people. The reconstruction will cost in the neighborhood of \$200,000.

Both the National and Poli's play legitimate attractions.

### CIRCUS COULDN'T SHOW

SHERBROOKE, Can., July 3.—The Ringling Brothers & Barnum & Bailey were unable to show here last week owing to the inability to get the tent up.

The terrible storms of the past two weeks put the grounds in such condition that work upon them was impossible.

The wagons went down to the hubs in the mud and all attempts to get the canvas up came to nothing.

### BILL TO AID THEATER SUFFERERS

WASHINGTON, D. C., July 3.—A bill has been introduced by Chairman Focht of the House District Committee, to set aside a sum of \$2,000,000 the interest of which is to go toward a fund to provide pensions for the incapacitated, and the dependants of the killed in the recent Knickerbocker Theatre disaster. The bill is being urged on the ground that the Government in failing to provide adequate building laws and protections for the district was directly responsible for the disaster.

### FILM ACTRESS GETS 30 DAYS

SAN FRANCISCO, July 3.—Fay Borchers, motion picture actress, was found guilty by a jury last week of a charge of burglary and was sentenced to a jail term of thirty days. She had been in jail for forty-four days awaiting trial on the charge of having stolen about \$1,500 worth of clothing and other articles from the apartment of Mrs. Helen Braum.

### VICKSBURG SHUTS UP

VICKSBURG, Miss., July 3.—The blue laws were put into effect here yesterday, and every place of amusement, picture house, theatre, ball park, cigar stand, etc., was closed, and even the Sunday newspaper was not allowed to be sold or read, after twelve o'clock on Saturday night.

### MINISTER RETURNS TO STAGE

WILLIAMSPORT, Pa., July 3.—The Reverend Doctor Millbank, rector of All Saints Episcopal Church appeared with the Ella Kramer Stock Company at the Majestic Theatre here last week in a revival of "A Royal Slave," one of the Bubb and Bennett comedies. Dr. John F. Millbank, a cousin of Charles Cherry, the Broadway comedian, retired from the stage, where he had appeared as an actor for a number of years, twenty-five years ago, to enter the Episcopal ministry, and this is his first appearance on the stage since that time. Oddly enough he portrayed the role of a priest. Dr. Millbank began his career in the company of his cousin Charles Cherry many years ago, and for a number of seasons appeared in his support.

Mrs. George H. Bubb, wife of the manager of the Majestic appeared in the role she originally created in the piece, wearing the costumes, eight in number that she wore on her original appearance. The scenery utilized was the original set, with the exception of the fourth act, which had been lost and had to be rebuilt. The supporting cast included, Walter Hubbell, who came from New York especially to play his original part of "El Aguila," Ella Kramer and Owen Cunningham. "A Royal Slave," was taken from the novel "A Fair God," by General Lew Wallace, and had its premiere here at the Lyceum Opera House, about ten years ago.

### THEATRE MAN A SUICIDE

MONTREAL, July 3.—William C. Strachan, well known in the Canadian theatrical world, committed suicide to-day by taking gas. He was found in his room with a tube in his mouth, the other end being attached to an opened jet.

He left a note, addressed to someone named "Maude," reading, "You doubted my word this afternoon when I told you I was doing the jumping-off act and laughed. Tell them to cremate me and not bury me in the family plot. Scatter the ashes." Several clippings were also found telling of the divorce proceedings started by Strachan's wife, Lotta Linthicum, a former Canadian actress.

### \$100 FOR "FOLLIES" TICKET

Jack Dempsey, champion heavyweight fighter, escorted one of the principals in the "Follies," to the stage door of the New Amsterdam Theatre last Wednesday night, just before show time, and then went around front and tried to purchase a ticket for that performance. Finding there were no seats in the box-office, the champ offered to pay \$100 for a seat. It is needless to say that Dempsey had not long to wait for a seat after making that statement. Soon a ticket for a seat right near the footlights was brought to him from a ticket broker's office, and he shelled out the \$100 for it with a smile.

### MAUDE FEALY IN VAUDEVILLE

Maude Fealy, who closed her stock company which was playing at the Broad Street Theatre, Newark, N. J., has gone into vaudeville for the Summer, and opened at Proctor's Palace, Newark, on Monday. She is presenting a condensed version of "Fair and Warmer."

### CHINESE DRAMA ON BOWERY

A season of Chinese drama was inaugurated this week by the Chinese Consolidated Benevolent Association, at Sam Kutinsky's Chatham Square theatre, on the Bowery just off Mott street. The association has leased the house and its first presentation was out on Sunday afternoon, a drama entitled "A Guest from a Long Distance," by Chin Yok Sin, and concerned a young man who has deferred too long his visit to his boyhood sweetheart.

The audience was composed to some extent of out-of-town Chinese who were non-chalant at times, and the whole production put on in an informal manner, as everyone seemed to know the story of the play, but merely wanted to see how it would be worked out on the stage. The play began at 2 o'clock and ended after five, more than thirty scenes having been shifted. Some of the audience saw the show in installments, dropping in to see certain scenes and going out when they thought something they didn't care for was going on. It is possible some of the shows will be staged in a continuous performance style.

The plot of the play according to Lawrence Chu, secretary of the association, is not very intricate, and the story runs like this: A youth by the name of Leon who resided in Shanghai went to school with a young lady named Cho and after graduating together, became engaged. Ten years after is where the play actually begins. Leon decides to return and claim his betrothed, and is all dressed for the part. Cho tells him that she had about given him up and only that day had accepted one Wing who was in the role of deputy suitor. At this point the orchestra interpolated some music, which was at the end of the scene and Leon entered his loud protests at Cho's decision to marry Wing. The subsequent scenes concerned Leon's mother's defense of her son, who she said had spent most of the past ten years paying his respects to his departed ancestors. Each actor or actress went to the footlights before the scene would start and explain whatever they thought would not be understood. Later, after some complications arise, Leon receives a note from Cho and her final decision is the big scene of the show. Leon reads the fatal news and cramming the paper in his mouth faints on a nearby chair. A member of the cast rushes out and holds a yellow flag in front of the fainting Leon and when the flag is removed he has vanished. Leon has been called to the side of his fathers. The play ends with the death of Cho also, for she discovers her accepted suitor Wing is a traitor.

Other plays are being presented during the week, presentations continuing for an indefinite period.

### COLORS REVUE FOR CARROLL

"Strut Miss Lizzie," will move from the Times Square Theatre on Saturday night and will open at the Carroll theatre on Monday. "Pin Wheel," which is now playing at the Carroll will close on Saturday night at that house. "Sue Dear," a musical comedy will open its New York engagement at the Times Square theatre on Monday night.

The Creamer and Layton colored show has been playing to good business at the Times Square, and is expected to do better at the Carroll than the previous attractions there.



## LITTLE THEATRE MOVEMENT STRIKES A SERIOUS SNAG

**Public Appears to Be Losing Interest in the Idea Which for a Time Interested the Whole Country—Trouble Said to Be on Account of Play Selection**

During the last year the Little Theatre movement, which has made such great strides throughout the country, has struck a serious snag in the shape of public indifference to the bills offered.

While the little theatre depends less upon public approval than the commercialized theatre, those of them which have attempted, and in a number of cases succeeded, in competing with the regular theatres in the larger cities, have come to the realization of the fact that the play which is "above the heads" of the populace will not last long and will be a financial failure.

In New York City itself, where the success of the little theatre groups did a great deal to aid the spread of the idea in this country, the most important of them have, for the present at least, been forced to suspend. While the reasons given for the suspension of operations by the Provincetown Players and the Neighborhood Playhouse vague and inconclusive, it is not to be denied that during the past year they have been hard put to it for cash with which to carry on. The artistic nature of the productions of these two playhouses can not be denied, but it is also clearly indicated that the patronage of the general public has failed to materialize in paying proportions merely because of the fact that the playgoing public is not yet educated up to enjoying the "artistic" theatre fare, and still demands the more plebeian comedy, melodrama and heart-interest plays.

"The real test of the theatre," said one commercial theatre manager last week, "is if it answers the requirements set by the public. No matter what any particular class of people may say, the

public always sets the restrictions on theatrical entertainment. If a play cannot entertain, it cannot exist. If a theatre, no matter whether or not it is run merely for profit, can not offer plays which will entertain, it cannot continue. The little theatres have tried too much to educate, and have lost sight of the fact that the public goes to the theatre, primarily, for entertainment. If there is a lesson in a play, it is secondary."

The little theatre which has tried to hold the interest of the public with plays which have no popular appeal have begun to realize that they cannot exist unless they change their policies. Reports from various parts of the country show that little theatre groups are more and more presenting popular plays than the one-act or longer novelties which held sway for so long, but which have undoubtedly been the undoing of the movement.

The best example of the fact that plays with popular appeal can be produced with great success by non-profit-seeking theatres, may be seen in the Theatre Guild. Founded with the intention of producing artistic plays, with plenty of financial backing and a long list of seat subscribers which almost guaranteed the cost of each production, the Theatre Guild has nevertheless produced plays which appeal to the general public. The profits which have been made by these not-so-artistic or ultra-modern plays have been sufficient for the Theatre Guild to pay for costly experiments with novelties.

The little theatre, if dependent upon the public for support, has found that it is bound by the same rules as the commercial theatre, and must conduct themselves accordingly, managers state.

### THORNE TO FIGHT SUIT

Chicago, Ill., July 3.—Mary Lygo, former "Follies" girl will have to fight pretty hard to recover the \$100,000 she claims in a breach of promise suit filed against Gordon C. Thorne, son of a local millionaire, for Thorne has announced his intention of fighting the suit to the last ditch. He denies emphatically, also, that he ever intended marrying her. Miss Lygo has also filed suit against the mother of Thorne, alleging slander, simultaneously with filing her breach of promise action. In the suit against Mrs. Thorne, the "Follies" girl claims that the actions and talk of Mrs. Thorne, injured "her good name, credit and reputation." Miss Lygo is quoted as saying, "I never wanted Gordon's money, I loved him and wanted him. If he hadn't had a cent, I would have gladly worked for him."

### MINSTREL SHOW UNDER CANVAS

ALEXANDRIA, N. Y., July 3.—Ernest Buckley is organizing a minstrel show, which will inaugurate its season here late in August. The show will play under canvas, and will tour the coast resort and the upper sections of New York State. Chester Bennett, of Syracuse, is associated with him in the venture to be known as "Plantation Minstrels." In the company will be Arthur Weaver, Julian Dale, James Kennedy, Edward Roberts, Frank Weaton, and Frank Reiff.

### NEW HOUSE FOR BINGHAMTON

BINGHAMTON, N. Y., July 3.—O. S. Hathaway, who owns and operates the Stone Opera House and the Binghamton Theatre at this city, will build a new house here, which will play vaudeville and pictures.

### FURNITURE MAN SUES MME. ALDA

Frances Alda Gatti-Cassaza, operatic star and wife of the director of the Metropolitan Opera Company, was named as defendant in a suit for \$377, alleged to be due for work and services rendered, brought last week by one George Bailey, of No. 289 Eighth avenue. The papers in the suit, filed in the Third District Municipal Court, set forth that Bailey, at the request of Mme. Alda, repaired some of her expensive furniture and also built two large bookcases for her, between September 1, 1921, and April 1, 1922, for which she agreed to pay him \$827. All she has paid, it is alleged, is \$450, leaving a balance due of \$377, for which sum Bailey asks the court to render judgment against the opera singer.

### NEW CO TAKES SOUTHERN

COLUMBUS, O., July 3.—The Keith-Heidingsfeld-Libson-Harris interests have formed the Southern Theatre Company of Cincinnati for the purpose of taking over the Southern Theatre, at this city, where they already control and own the Colonial Theatre. The Southern Theatre formerly played high-class attractions. Whether the house will play straight pictures or vaudeville and pictures has not yet been decided.

### "SHUFFLE ALONG" FOR BOSTON

"Shuffle Along," the all-colored musical comedy hit, will close at the Sixty-Third Street Music Hall on Saturday, July 22, and will open on the following Monday, the 31st, at the Selwyn Theatre, Boston. By the time it closes it will have played 62 consecutive weeks in New York. The company will remain intact for the Boston engagement.

The piece started out slowly but soon got into the hit class.

### CHICAGO SHOW SLUMP GROWS

CHICAGO, July 1.—Business at the theatres this week has shown no signs of picking up. However, "Lilies of the Field" is doing a fair amount of business, enough to keep the show here indefinitely. "Lilliom" departs from the Great Northern after tonight, closing this house for the remainder of the summer. The following shows hold over: "Lightnin'" reaches its 400th performance tonight at the Blackstone, where it will remain throughout the summer at least; "Just Married," at the La Salle, is going into its eleventh week; "The Hotel Mouse," with Frances White and Taylor Holmes, is providing good entertainment at the Apollo; William Courtenay, in "Her Temporary Husband," which opened last week, is doing fairly. Courtney has always been a good drawing card in Chicago; "For Goodness Sake" will continue at the Garrick.

The manner in which "Lilliom" progressed from a hit show to what amounts to practically a failure, is an interesting one and has puzzled Chicago a great deal. When it opened at the Garrick, "Lilliom" started off splendidly. Then Joseph Schildkraut was taken ill and Harold de Becker, a fine actor, took his place. Then the representative of the Theatre Guild was withdrawn. Following this in quick succession, de Becker, Eva Le Gallienne and Hortense Alden left the cast. The play was transferred to the Great Northern, an unfavorable location in comparison with the Garrick, especially at this time of the year, and "Lilliom" soon lost out with the treatreguers.

### MORDAUNT PLAY IN STOCK

SAGINAW, Mich., July 2.—The Jeffers Strand Stock Company produced on Wednesday, June 21, for the first time on any stage, an original drama entitled "The Stranger or Woman in the Balance" in three acts and a prologue, written by Harry Graves Miller and Hal Mordaunt.

Hal Mordaunt is managing director of the Butterfield Stock Enterprises and the prevailing opinion of the audiences and theatrical people who saw the play was that when a few minor changes are made it will be ready for a Broadway production. The play will be done by the stock company in Kalamazoo, Michigan, some time in August with a complete production, and a special cast for same, and arrangements are being made for Broadway managers' representatives to attend this performance and pass judgment on same.

### OUTDOOR SHOW BUSINESS DULL

ELGIN, Ill., July 1.—The outdoor shows, carnivals and circuses, which have played here so far this season, have hit poor business and state that business has been equally bad wherever they had played.

The L. J. Heth carnival played here this week. The Kennedy Shows, here earlier in June, did less than fifty per cent of what they did last year on the same location. Two new shows joined the Heth outfit here, coming from a carnival which had disbanded. The Gollmar Circus, here on the 21st of June, just about made expenses.

The carnival men report that the gambling and girl show attractions have been hard hit this season, not being permitted to operate in most places.

### MEXICAN ACTORS' REP. HERE

A representative of the Mexican actors' union, the Sindicato de Actores Mexicanos, by name Robert Haberman, is expected to arrive in New York this week to pay an official visit to the Actors' Equity Association. Senor Haberman will make arrangements for the exchange of plants of government and development of the two actors' unions.

### DALY TO STAR IN "MONSTER"

Joseph M. Gaites has in preparation a new play for next season entitled "The Monster," in which Arnold Daly will play the leading role. The play opens in Atlantic City on July 17, after which it will go to Chicago for a run at the Studebaker Theatre.

### EXTENSION FOR ALLEN THEATRES

TORONTO, Can., July 3.—Creditors of the Allen Theatres, Ltd., at a meeting held here last week agreed to give the firm an indeterminate extension of time to meet their obligations. The decision of the creditors' committee was announced by G. T. Clarkson, assignee, who presided at the meeting.

"The creditors agreed to grant an indeterminate extension with the creditors' committee and myself in charge of the company," stated Mr. Clarkson. "That is to say, it is left to the committee to control the business and to say when, at what times, and under what conditions the firm's obligations shall be met."

Two officers were before the creditors when they met yesterday. They were said to be from the First National Pictures, Limited, and the Famous Players Canadian Corporation, neither of which was deemed satisfactory by the creditors' committee.

Of the forty Allen theatres in Canada and houses in Cleveland, thirty are said to be owned by subsidiary companies. The other theatres are controlled by the parent company. Liabilities are said to be in the neighborhood of \$1,500,000. The position of the company is attributed to expansion at the wrong time. A court order confirming the decisions of the creditors, will be requested by Mr. Clarkson.

### PLAY JURY SYSTEM OUTLINED

License Commissioner Gilchrist was presented last week with an outline of the proposed jury-system of play censorship, which is expected to be put into operation at the beginning of the theatrical season in September. The presentation was made by a sub-committee of the Committee Opposed to Political Censorship, consisting of Arthur Hopkins, of the Producing Managers' Association; Eric Shuler, of the Authors' League; Dr. Tucker, of the Dramatists' Guild; Mr. Sumner, of the Better Public Shows Movement, and Frank Willmore, of the Actors' Equity Association.

The members of the committee which called upon Mr. Gilchrist expressed themselves as positive that the Commissioner would do everything in his power to make the voluntary censorship plan a success.

### FALL FROM BOX KILLS MAN

John F. Danaher, 25, who fell from a box in Keeney's Theatre, Brooklyn, and struck two men sitting in the audience, died at the Hospital of the Holy Family, in Brooklyn, as a result of a fractured skull received in his fall. Manus Duffy, who sustained several broken ribs and a fractured right thigh has recovered, and is to be discharged from the hospital soon. At the time of the accident, James Thom, manager of the house, discovered two whiskey bottles in the box where Danaher was sitting. He turned them over to the police authorities. One of the bottles had been emptied and the other was only partly filled.

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## MUSICAL UNION PREPARES FOR BATTLE TO SETTLE TROUBLE

**Mutual Protective Union Retains Attorneys to Commence Legal Action to Obtain Right to Govern Own Organization —Fight Has Been on Since Early in 1921**

The long-impending legal battle for the re-instatement of the Musical Mutual Protective Union, of New York, in the American Federation of Musicians, from which it was expelled last year without a hearing being given it on the charges made against it, will be begun within the next few weeks, it was learned this week, the local union having retained the law firm of Fitzgerald, Stapleton & Mahon, of 25 Broadway, to bring the action. The papers in the action are now in process of preparation.

"All other methods of making the American Federation of Musicians' officials see that we are not getting a square deal having failed," declared President Anthony Mulieri, of the Musical Mutual Protective Union, "we have no other recourse but an appeal to the courts. The musicians of Greater New York, over 8,000 of the best that are to be found in any city in the world, belonging to the M. M. P. U., have been done a gross injustice and are prepared to fight to the end to obtain the right to govern their own organization and not submit to the dictatorship of the president and members of the executive board of the Federation."

The M. M. P. U. has been troublously involved since the early part of 1921, when a fight developed within its ranks between two factions. The radical faction gained the ascendancy and threw the conservatives out of office. The actions of the radical officials soon caused a breach between the local union and President Joseph N. Weber, of the Federation, and the M. M. P. U. charter in the parent body was revoked.

The Federation officials then caused

to be formed a new union of musicians in New York, called the Association of Musicians of Greater New York, Local 810, and every member of the M. M. P. U. had to join it in order to get a job as a union man. At the last election at the M. M. P. U., the nominees of the conservative element were victorious, being chosen on the promise that the by-laws of the new union would be changed so that its members would be able to choose their own officers and so govern themselves. The governing power in Local 810 lies in the hands of the Executive Board of the American Federation of Musicians, the officials being appointive and not elective. It is this feature of the case against which the musicians of New York are most indignant. They all demand that they be allowed to choose their officers and make their own rules and by-laws. This, the officers of the Federation have refused.

While the membership of the M. M. P. U. practically belongs as a body to the newer union, Local 810, it is heart and soul with the older union and belongs to the new one because it must in order to work under union conditions.

At the annual national convention of the American Federation of Musicians held recently in Grand Rapids, Mich., President Mulieri, of the M. M. P. U., pleaded that his union be given back its rights, but was turned down coldly. He came back to New York and at a general meeting of the membership of the M. M. P. U. was voted entire authority to go ahead as he saw fit to fight for the re-instatement of the union in the Federation.

### "GOODNESS SAKE" PLAYING

Vigorous denial of the report that "For Goodness Sake," playing at the Garrick Theatre, in Chicago, was in financial straits was made by Equity officials this week. While salaries in full were not paid the members of the company the week before last, everything was declared to have been adjusted to the complete satisfaction of the company members and Equity last week, when Mr. Lloyd, of Poughkeepsie, the man backing the show, sent on \$5,000 to his Chicago representative, Mr. Trudeau, to take care of the salary list.

Although it was published last week that Frank Gillmore, executive secretary of Equity, had departed hurriedly for Chicago to take personal charge of the matter, this was also denied at Equity offices, Mr. Gillmore having been in New York since last Monday, when he returned from the American Federation of Labor convention in Cincinnati. He had stopped off in Chicago, however, last week, on his way back to New York, and had reviewed the "For Goodness Sake" and "Lillies of the Field" cases in detail.

### JUDGMENT AGAINST KITTY GORDON

Kitty Gordon was named as debtor in the sum of \$598.65 in a judgment obtained by Michael and Joseph Rosenthal, doing business as Rosenthal's Curiosity Shop, at No. 1366 Broadway, and filed in the County Clerk's office last week. Suit was filed in the City Court for \$419, and interest from March 1, 1916, it being alleged that it was due for jewelry and watches that Miss Gordon had purchased between December, 1915, and March, 1917. This sum was due after she had paid \$90.21 in installments between April and July, 1921. Miss Gordon did not put in an answer to the suit, judgment being taken by default.

### EXPLAINS LONDON SHOW TROUBLES

Al H. Woods, recently back from his trip abroad, explained the trouble with the London theatrical business, and told why he failed to produce "Lawful Larceny," with Pauline Frederick, while there.

Woods says, "I didn't want to pay the English national debt. They want a guarantee of \$2,000 a week for six weeks for a theatre. Add ten or twelve thousand more for advertising, stagehands and other expenses, and you have over \$20,000 to guarantee in addition to the cost of your production. That means enough money to defray the cost of another show. The result is that there are enough dark theatres in London to furnish Henry Ford with storerooms for most of his output, and the poor lessee and sublessee, of whom there are about six to each theatre, are thinking of going to work. Since I've come back I look on the Shuberts and Erlanger as philanthropists."

### "TRAPS" IN TROUBLE AGAIN

Robert Rich, father of Bernard Rich, the four-year-old drummer, otherwise known as "Traps," was fined \$50 on Saturday, July 1, by Justices Salmon, Healy and Herrman in Special Sessions, for allowing the child to appear in Raymond Hitchcock's "Pinwheel" without a permit. Thomas Watson, of the Children's Society, brought the charge against Rich, who has been fined \$25 on two previous occasions. He was warned that the next offence would result in a prison sentence.

### NEW PLAY FOR MISS FREDERICKS

A. H. Woods last week began casting for "By Right of Conquest," the new Michael Morton play in which he will present Pauline Fredericks and which goes into rehearsal this week.

### EQUITY ASKS FOR SALARY BOND

"Superstition," a three act melodrama, went into rehearsal last week under the management of Lee Morrison. The cast is 100% Equity, and arrangements were made by Equity officials which call for the putting up of a cash bond covering two weeks' salaries by Wednesday of this week or else the rehearsals will be stopped on that day. The incorporation papers of the company producing the show are expected to arrive this week, and the man who is backing Morrison has agreed to put up the bond required.

Several weeks ago Equity posted a notice on the bulletin board in its office, advising all members to confer with officials of the organization before signing up with Morrison, whose last venture was with "Go Easy Mabel," as manager, which ran for three weeks at the Longacre theatre, the cast being paid only part salary.

### AGENT'S WIFE SAVES LIVES

MILFORD, Mass., July 3.—Mrs. Al. Dow, wife of a New York booking agent, was responsible for saving the lives of three people who were victims of a boat disaster at Lake Nipmuc here yesterday. Mrs. Dow, who with her mother Mrs. Rose Newman, her father-in-law, Hyman Kerner, and Miss Shirley of the vaudeville team of Shirley and Shirwood, were in a boat on the lake, when it capsized, was the only swimmer in the party, and she managed to keep the three out of danger until she had lifted them to a place of security on the wharf nearby, for they had not gone far from shore. Her presence of mind saved the lives of the other three members of the party. Al. Dow, her husband, is ill at the Gal-Rustic Hotel here.

### NEW COAST HOUSE OPENS

SAN FRANCISCO, July 3.—The Castro Theatre, a new house, costing approximately \$300,000, and located in the residential district opened on June 22. Nassar Brothers, who are the owners of the theatre, have been operating theatres for the past fifteen years. The new project has a seating capacity of 2,000, and was completely sold out the opening night. Mayor Rolph addressed the audience and Superior Judge H. Ward acted as master of ceremonies.

### STAGE BEAUTY SUES AUTHOR

Vera Griffin, stage beauty, once winner of a national beauty contest, filed suit last week for \$250 against Blanche Merrill, the vaudeville author, alleging breach of contract. The summons only was filed in the Third District Municipal Court. Miss Griffin, who resides at No. 1671 Broadway, alleges that a contract she signed with Miss Merrill for a vaudeville act to be written by the latter was not carried out.

### ROYCE TO DO HERBERT SHOW

Victor Herbert is writing the score of a new musical piece, based upon the play "The Marriage of Kitty," in association with Fred de Gressac, and Buddy de Sylvia, who are furnishing the books and lyrics. The piece is scheduled to open at the Fulton Theatre on September 1. Edward Royce is staging the play, which will be his first production.

### SEVEN "BAT" CO'S GOING OUT

Wagenhals and Kempner will have on the road this season seven companies presenting "The Bat," including the company now appearing in New York. All the companies will open during September, with the exception of the Canadian company, which will open in October.

### "BUNCH AND JUDY" FOR THE GLOBE

"Bunch and Judy" will be the next attraction at the Globe, following the closing of "Good Morning Dearie" which will close in a few weeks.

The new piece is the work of Ann Caldwell, with score by Jerome D. Kern. Charles Dillingham will make the production.

### GAUDSMIDT SUIT SETTLED

The \$2,000 breach of contract suit brought by the Gaudsmidt Brothers, acrobatic team, against the Shubert Advanced Vaudeville, Inc., was settled just before it went to trial last week in the City Court, the plaintiffs accepting a cash payment said to be \$500, and a contract to appear in Shubert vaudeville during the coming season.

The Gaudsmidts sued on the ground that they were contracted to play twenty weeks in twenty-eight last season on the Shubert Circuit, but only played fourteen, after which they were given no more time. Their contract called for salary of \$375 a week.

The case was called for trial on Thursday, a jury already having been impanelled, when William Klein, counsel for the Shuberts, made the offer of settlement.

### CHARLOTTE IN MEXICO

Charlotte, the famous skater, left on Friday of last week, with her husband, Dr. Amslem Goetzel, for Mexico City where she will appear in a new revue produced and staged by Goetzel. Up until Wednesday of last week it was not known whether or not the contract calling for this production in Mexico will be fulfilled, inasmuch as the bull ring which is to be converted into an open air ice palace for the venture, was condemned by the government as being unsafe. However, the proprietor of the place posted a bond with the Government of Mexico that the faulty seating accommodations which were the basis of complaint would be remedied, and Goetzel received word to proceed to Mexico.

### BIG DANCING ACT FOR SINGER UNIT

Jack Singer will have a troupe of sixteen girls in one of his Shubert units, with a dancing routine similar to the Tiller girls in the Ziegfeld "Follies" and "Good Morning, Dearie," who will be trained by an Englishwoman expected to arrive in New York next week.

The dancing of the Tiller girls has unquestionably taken New York by storm, and seems to forecast a return of the old days when the chorus performed drills different and more difficult movements than those of the present day, although the Tiller system of dancing is far and above the old-time chorus drills, it combines the drilling with high-class dancing, and makes a great visual appeal to the audience.

### "SUE DEAR" OUT AGAIN

"Sue Dear," a musical comedy by Bide Dudley, Joseph Herbert and C. S. Montayne, with music by Frank N. Grey, opened Monday night at Long Branch, N. J., for a three-day engagement, after which it goes to Ashbury Park. On Monday, July 10, the play will have its New York premiere at the Times Square Theatre.

The show, which is scheduled to play at lower prices than the usual musical comedy charge for admittance, opened a short time ago in Atlantic City and since then has been rewritten.

### PLAYERS' CLUB GIVES FUND \$2,000

The Players' Club this week sent the Actors' Fund a check for \$2,000 which represented ten per cent of the gross receipts of their recent one week performance of "The Rivals," at the Empire Theatre.

Eight benefits in behalf of the Fund are contemplated for the coming season in various cities to secure needed money for the organization's many charities in behalf of the destitute and sick in the profession.

### "LINCOLN" IN SAN FRANCISCO

"Abraham Lincoln," with Frank McGlynn in the leading role, is booked for the coast and will open in San Francisco, Cal., on July 10. The show has been out for over ten months.

### SINGER SUES MANAGER

Mme. Nina Tarasova, a singer, brought suit last week against Solomon Hurok in the Supreme Court. Mme. Tarasova seeks to recover \$5,176 which she claims is due her for alleged breach of contract.



## TWENTY B'DW'Y SHOWS BATTLE FOR HEATED JULY BUSINESS

**Despite Summer's Big Slump Good Number of Productions Are Still Running—Predictions That All but Three or Four Broadway Theatres Would Close Go Wrong**

Four of Broadway's shows closed on Saturday night last, leaving twenty legitimate productions to battle for July's business. The closings were Ed. Wynn in "The Perfect Fool" at the George M. Cohan Theatre, Eddie Cantor in "Make It Snappy" at the Winter Garden, "Blossom Time" at the Ambassador, and "The Hairy Ape" at the Plymouth.

The twenty shows that will endeavor to last through the heated July month are, "The Bat," which at the Morosco has been running since August 23, 1920, and has played over eight hundred performances.

"Six Cylinder Love," the Sam Harris piece at the Harris Theatre has been running since August 25, 1921. It will probably run through the month.

"The Dover Road" now in its eighth month at the Bijou is still doing a fair business and will doubtless run for a while longer.

"Good Morning, Dearie," the Charles Dillingham musical piece at the Globe continues to attract large audiences which it has been doing since its opening on November 1 of last year.

"Kiki," David Belasco's production in which Leonore Ulric is starring to such a fine business despite the heat that it will doubtless last out the summer. This production opened at the Belasco on November 29 of last year.

The all-colored cast show "Shuffle Along," at the 63rd Street Theatre is nearing the end of its sensational run. It will probably close within a week or so when it will go on the road, opening first at Boston. The show opened at the 63rd street house on May 23, 1921, and is therefore in its second year. The phenomenal success of this show is responsible for the flood of colored cast shows now playing and in process of production for the coming season.

"Lawful Larceny," starring Lowell Sherman, still holds on at the Republic. The Sam Shipman play opened at this house on January 2 of this year. It is doing a fair business but in all probability will not last the month out.

"The Cat and The Canary," an unheralded mystery play which opened at the National Theatre on February 7 of this year continues to be one of the big dramatic surprises of the year. Practically unknown and little advertised, the play came into the National and the following day was one of the most talked of productions on Broadway. Not only did it attract enormous business for itself but also established the new National Theatre as a Broadway playhouse. Previously to the coming of the mystery play the National had housed two failures. The backers of the "Cat and Canary" seem confident that this piece will remain not only throughout the summer but all of next season as well.

"Captain Applejack," the English production at the Cort continues to do a good business.

This play which opened on December 30, 1921, is another surprise. Despite the success of the play in England it was not looked upon as a possible success here during its rehearsal time. Sam H. Harris, who made the production, is said to have been on the verge of calling the production off entirely, but the enthusiasm of some of the players in the cast was so great that they succeeded in getting him to go on with it. This enthusiasm was backed up by the investment of some money on the part of two of the cast in the piece, who since its opening have earned a small fortune as the result of their belief in the success of the piece.

"Partners Again," one of the late arrivals, opened at the Selwyn Theatre in May and its business has been big ever

since. In it Barney Bernard and Alexander Carr are reunited and this brought about a revival of the famous "Potash and Perlmutter" series.

"Kempy," another surprise of the season, is at the Belmont where it opened on May 15. This piece was the work of father and son, J. C. and Elliott Nugent, who with Ruth Nugent, a daughter, appear in the play and are largely responsible for its success. Grant Mitchell and the Nugents are co-starred in the piece.

J. C. Nugent, for years in vaudeville, wrote the play a long time ago, his son, revised it and also made some changes and the piece was submitted to managers. All refused it, and finally Nugent went out to raise the capital himself. He succeeded. Grant Mitchell has a piece of the play and several others are said to be financially interested. The dozen or more Broadway managers that turned the piece down are now wondering why they did not see the great possibilities in the rural comedy.

The Theatre Guild, whose success in play productions has been remarkable have two shows to brave the summer heat. They are "He Who Gets Slapped" and "From Morn to Midnight." The Theatre Guild originally formed as an experimental organization, for the purpose of ascertaining whether it was possible to present plays of an artistic nature and make them financial successes, has during the season brought out some of the biggest artistic and financial successes of the decade.

"From Morn to Midnight" was originally put on for but four performances for the Guild subscribers but its successes caused the Guild to decide to release it for the general public. "He Who Gets Slapped" is at the Garrick, which since its formation has been the headquarters for the Guild productions, and "From Morn to Midnight" is at the Frazee.

"The Goldfish," starring Marjorie Rambeau is at the Astor, moving up from the Maxine Elliott where it opened on April 17. Starting off slowly this piece has steadily gained in popularity and will probably last several weeks more.

"Chauve Souris," the Russian novelty revue now is playing at the Century Roof. At a top price of \$5 this piece continues to do a big business and will doubtless remain during the entire summer.

Originally a company of exiled Russian players and students they were banded together by Serge Balieff, who conceived the idea of presenting them in a revue fashioned after the old style musical hall performance with himself as announcer. It created a sensation in both London and Paris from where Morris Gest brought it and it now is in its second edition. At its high admission price the revue is getting a lot of money despite the dullness of the summer season.

"Abie's Irish Rose," at the Fulton, is one of the season's outstanding novelties. Ann Nichols wrote it using as her main characters two fast disappearing types of Jewish and Irish races. This show also served to introduce Alfred White to Broadway after many years in the Jewish theatre and in vaudeville.

"The Music Box Revue," one of the best and most pretentious of all the musical productions still continues at the Music Box, where it opened on September 22. With the exception of a number of cast changes the piece has run along unchanged since its opening. It inaugurated a new era in the production of revues.

The Ziegfeld "Follies" at the New Amsterdam Theatre where it opened on June 5 is duplicating its usual annual success. This is the sixteenth in the series of the "Folly" productions and while a little below the standard of previous Ziegfeld

(Continued on page 27)

### PEGGY SUES THE SUPPER CLUB

Peggy Marsh, dancer, famed for her suit against the estate of Marshall Field 3rd, whom she alleged was the father of her child, and until recently with her husband, Buster Johnson, the main attraction at The Tent, cabaret, at Seventh avenue and Fifty-second street, last week, brought suit for \$1,000 damages for injuries alleged to have been received through the neglect of the Midnight Supper Club, Inc., which owns the restaurant. The papers in the action were filed in the Third District Municipal Court through the law firm of Schlesinger & Schlesinger, of No. 17 East 42d street, and were served upon Malcolm Harward, president of the company.

Miss Marsh alleges, according to her counsel, that she was injured by falling on the floor of The Tent, a break or tear in the floor covering causing her to lose her balance. The accident occurred over a month ago, when Miss Marsh was still at The Tent, and while she was unable to dance there for several weeks, she still continued to preside as hostess.

When Miss Marsh and her husband terminated their engagement at The Tent several weeks ago she announced from the floor, after doing her act, that she no longer would appear there, an almost unprecedented action. Her motive in doing so, it is said, was that she had considered the owners of the place unfair to her. Later she filed suit for one week's salary, over \$1,500, which it was alleged was still due her.

### MAY PETERSON RECOVERING

Miss May Peterson, soprano of the Metropolitan Opera Company, has sufficiently recovered from injuries received in an automobile accident to leave for Seattle, Wash., with her mother. She had been confined to her bed for seven weeks. After a rest for the summer, she will appear in concert.

### 98 WEEKS FOR "THE BAT"

On Monday night of this week "The Bat" at the Morosco Theatre celebrated its eight hundredth performance. The popular mystery play is now in its ninety-eighth week.

### FRAWLEY COMPANY FOR ORIENT

J. Daniel Frawley is in New York engaging the cast for his company which is to tour the Orient.

The company will open in Honolulu in August.



**HARRY HOLMAN**

Returning from a year's trip over the KEITH and ORPHEUM CIRCUITS.

This week, KEITH'S BOSTON.

July 10—BUSHWICK, Brooklyn.

July 17—KEITH'S 81ST STREET, New York.

Direction Thos. J. Fitzpatrick.

SAIL JULY 18 FOR EUROPE.

### NEW HARRIS PLAY WELL ACTED

ATLANTIC CITY, July 3.—"A Gentleman's Mother," which was presented here for the first time last week by Sam H. Harris with Jeanne Eagles in the featured part, proved to be a quietly emotional drama, in a prologue and three acts, which, while it has all the elements of the old-type play about the trusting girl who marries a bounder from the upper class, yet evades the stigma of that sort of "meller" by its splendid treatment and the fine acting of the company.

Jeanne Eagles proves herself to have concealed from the public the fact that she is much more than just a sweet, charming, pretty person; she is a really capable actress, and can be said to handle the role of Polly Pearl, the little English music-hall performer, with admirable artistry.

Elizabeth Risdon, as a gold-digger of the vintage of 1900, is, as usual, well-nigh perfect in her part, and A. P. Kaye makes a fine impression as the kindly, although loud-mannered, Tom Robinson.

The prologue shows the wine-room of a tavern on the French sea-coast, governed by one Polly Pearl. Made homesick for England by a passing traveler, who has shown her a picture of an English garden, she tells him the story of her life. The play then goes back to 1900, when she was a golden-haired young thing with not a care in the world, radiantly pure, untouched by the atmosphere of the music-halls in which she made her living. Fanny, played by Miss Risdon, is her friend, and she tries to tell Polly that the only thing mere man is good for is to supply the oil cash, "but Polly will have nothing of this sort of philosophy."

Polly marries Leonard St. Aubyns, whom she thinks a "top-notcher" but who really is a rotter. Aubyns tells her that he is going to introduce her to his family and friends of the "upper class," and leaves her alone in a fashionable hotel while he runs off with his old cronies. While there alone, his father calls on her, in an attempt to buy her off, and poor Polly finds out just the sort she has married.

In her helplessness, Polly turns to kindly Tom Robinson, always ready to help her. Her youthful splendor is gone; she is now but a broken flower, all unmindful of the fact that the sun is still shining in the heavens. Her baby soon to be born, will not have the chance to make her a "gentleman's mother," and it is this that hurts Polly more than anything else.

The play naturally could not leave conditions in this way, and the prologue shows how it worked out for Polly and with no cheap desire to make it a play with a "happy ending."

### ROOSEVELT THEATRE REOPENS

CHICAGO, Ill., July 3.—Balaban & Katz added another theatre to their string of houses when the Roosevelt Theatre which was acquired by them some months ago, and which has since been undergoing alterations, was opened on Saturday night as a high class picture theatre. The opening feature is "Orphans of the Storm," a Griffith classic, with prices ranging from 39 to 60 cents, which will be the permanent scale of admissions. The Balaban and Katz Theatres here now include, The Chicago, the Tivoli, The Riviera and The Central Park.

### GIVE NEW HINDU PLAYLETS

A series of Hindu playlets, sponsored by the Union of East and West, were presented last week at the Cloisters of Saint Guilhem. They were "The Maharani of Arakan," by Rabindranath Tagore, whose "The Farewell Curse" was also presented, and "Savritri," by K. N. Das Gupta, who directed the plays.

### DULLZELL ON VACATION

Paul Dullzell, assistant executive-secretary of Equity, left on Saturday for a two months' vacation. He refused to divulge the name of the place he will rest, but said that it would be where there are no telephones or telegraph offices for at least ten miles.



## EQUITY ORGANIZES MEMBERS OF MUNICIPAL STOCK COMPANIES

**Stock Company in Indianapolis and Opera Company in St. Louis Now 100 Per Cent Equity—Actor's Organization Looks Upon Move as Important**

The successful efforts of the Actors' Equity Association in organizing the members of the Municipal Stock Company, in Indianapolis, Ind., and the Municipal Grand Opera Company in St. Louis, Mo., both of which are being operated by the city authorities, are looked upon by Equity officials as being tremendous advantages in the fight for Equity Shop. Both of these companies were made 100 per cent Equity during the past two weeks by representatives Tom Hanlon and Frank Dare, of the Chicago Equity offices.

The St. Louis Grand Opera Company has a chorus of ninety people, all amateurs and a cast composed mostly of professionals. Most of the principals are also Equity members.

The Municipal Stock Company in Indianapolis is one of the pet schemes of Mayor Lew Shanks of that city, and he and the other city fathers agreed almost immediately to have an all-Equity company when called upon by Tom Hanlon.

Equity leaders are overlooking no opportunity to strengthen the position of the actors' organization, realizing the probability of a great struggle with the managers when the existing agreement with the Producing Managers' Association expires in 1924.

They are looking forward to opposition from the managers to Equity Shop being inaugurated in their field of operations,

and the leaders of the A. E. A. see the great advantages in having what practically amounts to official sanction of closed shop in the theatres from the city officials of two large cities like St. Louis and Indianapolis.

The representatives of Equity in Chicago, Kansas City and Los Angeles, as well as the many traveling secretaries working out of these offices and the headquarters in New York, are making great strides in the unionization of the actors throughout the country. An average of over forty members are elected to the Actors' Equity Association each week, and the great majority of them are recruited through the work of these traveling secretaries.

Few realize the great part that the actors playing in the stock, repertoire and boat shows through the West and Middle West are playing, in keeping the Actors' Equity Association with its head above water in these trying times in the theatrical world, it was declared by an Equity member last week. In New York, where the actors have been hit especially hard by the persistent depression of the last year and a half, the members of Equity have often been forced to fall far behind in their dues, but the Western members with more, if not as well-paid, work, have been able to keep the organization a going proposition.

### NOVEL SHOWS AT BASTABLE

SYRACUSE, N. Y., July 3.—Professional stars and directors of theatrical productions made by local amateurs, is the novel idea of the Professional Players, Inc., sponsored by local people, which is to produce a series of eight light operas at the Bastable theatre. The first of these, "The Firefly," is playing this week, having opened on Monday night. The cast of amateurs is headed by two professionals, Jefferson De Angelis and Eva Olivetti. Dr. Maxine de Grosz and Nace Bonville, both of New York, are acting as musical director and stage director, respectively.

"The Firefly," which is by Otto Haurbach and Rudolph Friml, is playing at a top price of \$1, not war tax being charged as the profits go to local charities.

The head of Professional Players, Inc., is Mrs. Arlington Mallory, who was Marta Wittkowska, prima donna of the Chicago Opera Company.

### NO. 2 "SIX CYLINDER" GOING OUT

A second company of "Six-Cylinder Love" is now being cast, and will open in Chicago the later part of July. The New York company will continue for several weeks more at the Sam H. Harris Theatre.

### JOHN COPE IN HOSPITAL

John Cope, member of the Executive Council of the Actors' Equity Association, was operated upon last week for stomach trouble at the New York Hospital. His condition was reported most favorable by his physicians, who stated that he would soon be able to leave the hospital.

### ENGLISH ACT FOR UNIT

An act which recently arrived in this country from England, known as the "Ten Dancing Fools," has been signed to appear in I. H. Herk's unit "Joys and Glooms," featuring Herman Timberg.

### ARTIST SUIT AGAINST OPERA CO.

Judgment by default was obtained last week against the Chicago Opera Association for \$3,758.25 by Nicholas K. Roerich, artist and designer. Suit for \$3,500 and costs was brought recently against the opera company in the Supreme Court by Roerich, the summons and complaint in the action having been served upon Harry Cahill, agent for it in New York, at his office at 33 West Forty-second street.

Roerich alleged in his complaint that during the month of February, 1921, while the Chicago Opera Association was preparing to produce "Tristan and Isolde," he was employed by it to originate and prepare designs for the stage settings and decorations for the opera, for which he was to be paid \$3,500. In May, 1921, he alleges, further, he showed the designs to Mary Garden, the general director of the opera company, who approved them. During the same month, however, he was notified by George M. Spangler, business manager for the Chicago Opera Association, that "Tristan and Isolde" would not be produced. Although he repeatedly asked that he be paid for his work, Roerich stated, remuneration was just as consistently refused.

The Chicago Opera Association did not enter any answer to the suit, and judgment was granted by default, being filed in the office of the County Clerk last week.

### "SALLY" THE ONLY SHOW LEFT

BOSTON, July 3.—The only legitimate show that remains in this city is "Sally," the Florenz Ziegfeld production which is now in its eleventh week and, judging from the business done, could last all summer.

There are grave doubts, however, that it will remain more than a week or two longer for, according to an interview with Marilyn Miller, published in one of the daily newspapers, she plans to withdraw from the show around the middle of July, when she is coming to New York to arrange for her wedding to Jack Pickford.

Her withdrawal would not necessarily close the show, but with the dullness of the summer her loss would be a big one.

### RECORD FOR "GERTIE'S GARTER"

WASHINGTON, July 3.—The Shubert-Belasco Players, a stock company which has been playing here for a number of weeks and scheduled to close on Saturday night is still running due to the phenomenal success scored by the A. H. Woods play "Getting Gertie's Garter."

This play is now in its third week, breaking all Washington records for a consecutive run. Business with the Players has been dull since the hot weather and plans for closing were all set but the sudden boom of "Gertie" decided the Players to continue. The closing date is now set for Saturday but if the business continues to hold up another week may be played.

### NEW MEMBERS FOR EQUITY

One hundred and sixteen new members were elected to the Chorus Equity Association last week, and forty-five new members were elected to the Actors' Equity Association. Considering the season, the number of new members is surprisingly large, it is officially stated by Equity.

### NEW HOUSE FOR DECATUR

DECATUR, Ind., July 3.—Jesse LeBrun has bought the Morrison Building at Second street and Liberty Way, this city, and will demolish the building and construct a theatre with a seating capacity of 2,000, which will play vaudeville and pictures.

### NEW PLAY FOR NORA BAYES

Nora Bayes will be seen next season in a new musical play called "The Queen of Hearts." It is by Frank Mandel and Oscar Hammerstein 2nd.

### JUDGMENT FOR WAXMAN

Judgment in the sum of \$444 was filed against William Moore Patch, theatrical producer, last week by Abraham P. Waxman, formerly stage director for Patch with the musical show called "It's Up to You," played at the Casino Theatre in the early part of 1921. Waxman sued Patch for \$803, part of which was salary due and part money loaned to the manager, but, after the case remained untried in the Third District Court, where it was filed, for six months, the attorneys for both sides entered into a stipulation allowing the plaintiff to take a judgment for \$425, plus interest and costs.

### BIG REVENUE FROM PUTNAM BLDG.

The Putnam Building, on Broadway between Forty-third and Forty-fourth streets, which has been leased by the Famous Players-Lasky Corporation and which will be operated in conjunction with the new theatre to be built in the rear of it, will bring its owners an income of \$12,600,000 in the twenty-one years of the life of the lease. The building is to be extensively altered, the entrance to the theatre to be cut in about the centre of the block.

### CELEBRATES 81ST BIRTHDAY

Joseph N. Norcross, actor, a member of the "Come Backs" vaudeville act, on July 5 celebrated his eighty-first birthday at his home in Springfield, Mass., on Wednesday of this week. Norcross enjoys the distinction of being the oldest living member of the Elks Lodge, being one of the original charter members of the organization.

### HOTEL TO REPLACE ILLINOIS

CHICAGO, Ill., July 3.—The Illinois Theatre, in Jackson Boulevard is to be wrecked this fall, and the site now occupied by the theatre will be given over to a hotel which will be erected by the Ritz-Carlton interests of New York. A new theatre, of the "intimate" type will be built as part of the hotel property.



**WAYNE C. SCOTT**

the popular and versatile leader of SCOTT'S BROADWAY SYNCOPATERS, now playing at LA VIE, 48th Street and Broadway, New York.



# VAUDEVILLE

## BILLS CUT IN PROCTOR HOUSES

### SUMMER SLUMP THE CAUSE

In an effort to reduce expenses during the Summer, the various houses connected with the Proctor circuit, have, with but one or two exceptions, cut the number of vaudeville acts on their bills each half of the week by one and two. Most of these houses are booked by Lawrence Goldie. In houses where six acts were formerly played, five and four are given each half of the week, leaving two to four acts less during the entire week. In most cases, motion picture attractions are replacing the acts, being cheaper to get. This cutting down of acts has been done in order that the houses may be able to keep open during the Summer.

Proctor's Fifth Avenue Theatre has not been changed and is continuing to play nine acts each half of the week. The One Hundred and Twenty-Fifth Street Theatre has been cut from six acts to five, and is now playing four acts each half. The Fifty-Eighth Street Theatre has been cut from seven acts to six acts each half. The Twenty-Third Street has also been cut from six to five acts, the Prospect and Greenpoint Theatres in Brooklyn having the same number, five in place of six.

During the week of July 10th, and in some houses, that of July 17th, a Charlie Chaplin revival, "A Dog's Life," will play the various Proctor, Moss and those Keith theatres playing pictures. While the film will not affect those houses where the vaudeville bill has already been cut, it will eliminate one act from the other houses, most of those being booked by Danny Simmons.

When the present slump is over and towards the beginning of the new season in September, the houses will resume their normal policies of six or seven acts, as the case may be. The usual Summer slump in business is responsible for the cut.

### KEITH SHOWS AT THE GLOBE

ATLANTIC CITY, July 3.—The Globe Theatre here will open under the direction of the B. F. Keith organization today, playing Keith vaudeville for the Summer season. It will be operated on the Keith big-time basis, playing a full week stand and two shows a day.

Gus Edwards and Karyl Norman, the Creole Fashion Plate, are splitting honors as headliners for the opening bill this week. Ivan Bankoff and Bernard and Garry are also on the bill.

### SHUBERT VAUDE. FOR PRINCESS

TORONTO, Can., July 3.—By an arrangement made last week between Lee Shubert, Max Spiegel, I. H. Herk and Bert C. Whitney, the Princess Theatre, here, will next season present Shubert Vaudeville.

The A. L. Erlanger-Shubert pooling arrangement will place the legitimate attractions at the Alexander Theatre with Lawrence Solman, thereby leaving Toronto with but one theatre devoted to the drama. The arrangement has five years to run.

### KENNEDY QUILTS THE STAGE

Tom Kennedy, of Kennedy and Burt, has retired from the stage, and will hereafter continue in association with Harry Rohm in the booking agency conducted by the latter. Rohm too, is a retired vaudevillian, having appeared formerly with Rohm and Haney.

### PRISONER WANTS TO ACT

J. H. Lubin, general booking manager of the Loew Circuit, has received a letter from John V. Bower, who is confined at Sing Sing Prison Farm, at Comstock, New York, and whose number is 6235, asking Mr. Lubin for an opportunity to appear before vaudeville audiences with his cartoon offering.

In his letter the prisoner-actor stated that he had appeared in many events held at the prison and that he had also designed and painted the scenery used in the productions. He said that he felt confident that if he was given a chance "back of the footlights" he would make good.

Discussing the matter Mr. Lubin said that he might give the fellow a chance at one of the Loew houses, when he has served his sentence which according to his letter has five and one-half months to run.

### ROBINSON ENTERPRISE

The People's Lockers, owned by George Robinson, owner and manager of the New Brighton theatre, were opened on Sunday, July 3rd. The bathing lockers are on the site of the place formerly known as Roversi's, a restaurant and summer hotel, next to the New Brighton theatre.

Robinson has inaugurated a new idea in bath houses in the People's Lockers, charging a price of fifty cents every day in the week, regardless of holidays. It has a capacity of 3,000. A restaurant and lunch room has also been built in the building.

### BIG ACTS FOR PARK

MEMPHIS, Tenn., July 3.—J. Lee Forrest, manager of East End Park Gardens, has announced that for the remainder of the season high class specialty artists of reputation will be put on each evening. The first artist booked is Patricia Walsh, for two years with a Hamerstein and Shubert production. The Washington Synco-pators will continue to furnish the music for dancing.

### MILTON ABORN PRODUCING ACTS

Milton Aborn, for years prominent in the light opera field, has formed the Milton Aborn Vaudeville Producing Co. and will produce vaudeville acts.

He is prepared to contract by lease or purchase acts of every description for immediate production.

His office is at No. 137 West 38th street.

### ATTORNEYS SEEK FLORENCE OWENS

Florence Owens, an actress, is being sought by Olmstead, Van Bergen and Seal, attorneys, of Syracuse, having fallen heirless to part of an estate. Miss Owens was with "The Social Follies" two years ago, and her last address was known to be in North Carolina.

### ORPHEUM HEADS CONFER

Martin Beck and Frank Vincent, of the Orpheum circuit, left New York on Monday for Chicago. They will confer with Mort Singer and Marcus Heiman in the Windy City this week regarding plans for the next season of the Orpheum circuit.

### COSMOS CLOSES FOR SUMMER

WASHINGTON, D. C., July 3.—The Cosmos Theatre, at this city, which plays vaudeville and pictures, closed for the Summer months last Sunday night. The house will reopen again the last week in August with its former policy.

### STEWART HAS NEW ACTS

Rosalie Stewart has placed in production two new acts from the pen of George Kelly. Both of these acts were produced in co-operation with Bert French. They are called "The Weak Spot" and "The Showoffs."

## CASH PRIZES FOR KEITH MANAGERS

### GREENPOINT, MANAGER WINS FIRST

The winners of the "Managers' Competition Week," held by the B. F. Keith circuit of theatres, which included the affiliated circuits under the Moss and Proctor direction, were announced last week, the first prize of \$250 going to Leon Kelmer, manager of the Greenpoint in Brooklyn. The second prize of \$150 was awarded to Harry Crull, manager of Keith's Prospect, also a Brooklyn house operating under a split-week policy. William Derr, manager of Keith's Riverside, a big-time house, won the third prize of \$100.

The prizes were awarded not only on the amount of receipts taken in by the house for the week, which began on June 11, but the major consideration was given to the novelty of the idea worked out by the individual manager to attract business, and its manner of presentation. The judges of the contest were J. J. Murdock, J. J. Maloney, F. F. Proctor, and B. S. Moss, who was represented by proxy, Moss being in Europe at the time the decisions were made. Mr. Gittleston, of the Moss Circuit, represented him.

Keith's Greenpoint won on the strength of a locally staged "Greenpoint Follies," with a large cast of amateur talent recruited from the people in the neighborhood of the theatre. Special music, costumes and all the regulation material which goes with a revue was given to the show. Kelmer, the manager of the theatre, personally directed the revue, and incidentally, put two on during the week, changing them with the regular change in program on Monday and Thursday. The house increased its week's business by \$2,700 as a result.

The Prospect, managed by Harry Crull, staged a similar affair, billed as "The Prospect Revue," also consisting of local amateur talent. This was held over for the entire week.

At the Riverside, William Derr presented an "Artists' Favorite Theatre Week," which was in contrast with the "Patrons' Request Week" generally held. This was supposed to consist of a bill of acts which preferred playing the Riverside Theatre to any other house on the circuit.

### LYRIC HOBOKEN CLOSES

The Lyric Theatre, at Hoboken, which has been playing Loew vaudeville for the past fourteen years and is one of the first houses to be booked by the circuit, will close for the summer months on Sunday night. This is the first time since the house has been on the Loew books that it has ever closed for the summer.

### LINDER SIGNED WITH BEATTY

Thomas E. Beatty has signed Mark Linder, the protean actor, to do a series of character impersonations with his unit show which will be booked over the Shubert Circuit. The unit is scheduled to open on September 17th.

### CONTEST WINNER SHOWING ACT

Al Dorf, winner of the "Do As You Please" contest week, held at the Bushwick recently, is playing a full week's engagement at that house as his prize. Dorf was formerly a professional, who had retired for several years, and it is understood that he will be given a route if he makes good this week.

### N. V. A. TEAM BREAKS EVEN

The baseball team of the National Vaudeville Artists' club broke even in a double-header played on Sunday, on their new home grounds in Ridgewood. The first game was played against the Ocean View Athletic Club team and resulted in a score of five to four in favor of the actors. Ernie Stanton pitched to Gus Van for the actors in this game.

The second game was played with the Manhattan Athletic Club, and resulted in a defeat for the vaudevillians by a score of seven to nothing. Joe Schenk and Gus Van were batteries in this game.

### FANNY RICE TO DO ACT

Fanny Rice, musical comedy star of a quarter of a century ago, is going into vaudeville in a new act, which will be called "The Old Star." Rehearsals are now under way and the act will open within the next week or two.

Miss Rice, famous during the old musical comedy days of the Casino, is the only living member of the famous Casino cast, headed by the late Lillian Russell.

Hocky & Green are putting out the act.

### SUPREME CHANGES POLICY

The Supreme Theatre in Brooklyn, which is managed by John Turtle, has inaugurated a new summer policy. During the first half of the week they play Jewish road attractions, and during the last half of the week, American vaudeville and pictures booked by the Linder agency. The new policy has been productive of results increasing the business of the theatre twofold.

### LEW DOCKSTADER FOR ORPHEUM

Lew Dockstader has been routed over the Orpheum Circuit and will open in San Francisco on August 20th. Other acts who have secured Orpheum routes and will open in San Francisco are Tom Smith on August 6th and Mildred Harris, who opens July 9th. Flo Lewis opened at the Orpheum in San Francisco for a tour of the circuit, on Sunday, July 2nd.

### BRADLEY IN NEW ACT

Wallace Bradley, formerly of Bradley and Ardine, will be seen with a new act now in preparation, with Wallace Bradley and Company. Six people and an orchestra of six will be seen in the supporting company. The act which will be billed as "The Most Beautiful Act in Vaudeville," will carry several sets of scenery. It opens shortly.

### ACT CANCELS TIME

Swartz and Clifford cancelled the remainder of their vaudeville time around here due to Miss Clifford being ill with a nervous breakdown. They will lay off until August 6th, when they open on a tour of the Orpheum Circuit.

### RICHARDS WITH SHUBERTS

Eddie Richards, the blackface comedian, formerly of Bennett and Richards, and Richards and Walsh, has been signed by the Shuberts, and will appear as one of the featured members of one of their numerous unit productions this fall.

### LOEW CLOSES SALT LAKE

Loew's Salt Lake Theatre closed for the summer months on Monday night. Business fell off at the house to such an extent that it was deemed advisable to close the house until the latter part of August.

### GRACE HAYES FOR KEITH

Grace Hayes, a single act, that came here from the west and has been playing the independent houses, has been booked for a tour of the Keith houses. She opens at the Bushwick next week.



# VAUDEVILLE

## PALACE

Neither the heat nor the holiday exodus affected the Monday afternoon attendance, which was up to the usual mark. Evidently nobody took any stock in the sign held by the stuffed bear in the lobby of the house, which said that a Polar bear and Palace patrons alike enjoyed the temperature inside.

Claude Anderson and Leona Yvel, in "Trying to Please," did all of that and much more. Their roller skate offering is far above the average, the Jim Barton and Frisco like burlesque bits by the man being unusually clever. The girl is equally good.

The second spot never held a better quartette than the "Dixie Four," colored chaps who put their vocal numbers over in a consistently virile syncopated manner. Their dance routine must have been conceived in the Winter time, for there is almost too much of it for this weather. The dance with the St. Vitus dance movements is a corking novelty skillfully done.

The perfect, as well as "famous" clown, Toto, gathered numerous laughs by his funny antics, with which are incorporated some better contortionist stunts than most of the audience realize. He works fast and in a way that commands everyone's interest. A new piece of business connected with his wonderful burlesque on Salome is the radio outfit, the receivers of which are made of old tomato cans.

"The Old Family Tin Type," presented by Chick York and Rose King, carried the folks back a decade or two, and incidentally makes them realize that the vaudeville show of today has its good points. Since we last saw the act about a year ago, it has rounded out nicely, with the acrobatic dance or wrestling match at the close going over better than ever. The comedienne in Miss King has certainly developed to good advantage.

The first half was brought to an artistic close by Adelaide and Hughes in "Dance Creations," written and produced by themselves. Joseph Michael Daly assisted at the piano. The routine, which is varied, is practically the same as they have been doing for some time, with the exception of a jazz toe dance done by Miss Adelaide in a stunning blue costume. Aside from their wonderful steps, the cute manner of Miss Adelaide, etc., a noticeable thing about the act is the team's remarkable poise and complete ease at all times.

Lew Brice in "Stick to Your Dancing" opened the second half, doing the same dances and singing and talking bits he has been seen in before, concluding with the poem "St. Julian." Lew said that he learned this war poem while in France. It so happens that we were in the same battalion when he learned it, and if we remember rightly, Eddie Cox wanted to grab it, but Lew saw the sergeant first. Lew's style of dancing and burlesque hit the patrons in the right spot and he gathered an armful of bows.

Fanny Brice, Lew's big sister, in her fourth successive week knocked them out as usual. Opening with her new song, clad in a becoming gown, she followed with her Scotch bit in contrast to the gown, and then sang several other songs from her repertoire.

Miss Brice concluded her act, with a clowning bit done with her brother, and gave her a chance to shine in a new role in which she looked exceedingly cute. Lew came on as a French lady and Fanny arrived soon after in men's evening clothes.

Although Van and Schenck followed Fanny Brice when they played the "Follies" last year, Monday afternoon they must have realized what a formidable person she is to follow in vaudeville. Though they went over well enough, some new songs would not hurt.

Hayataka Bros., in "Japanese Athletic Pastimes," closed the show with a clever routine of acrobatic and other stunts.

M. H. S.

## VAUDEVILLE REVIEWS

### NEW BRIGHTON

Somewhere in vaudeville there is possibly a show which looks one hundred per cent better—on paper, than the bill at this house this week. Somewhere an audience may possibly collect on a day as hot as July 3, and be as appreciative and as ready with its applause as the audience was at this house on Monday afternoon. Yes, somewhere. But you'll have to show us.

For not only from a viewpoint of entertainment and applause was the show good on Monday afternoon, but from the added point of view of the box-office. It has been months, more likely years, since George Robinson had as many people in his theatre on a Monday matinee performance as he did on the afternoon of July 3. The fact that it was sandwiched in between Sunday and a legal holiday may have something to do with it. But with the ocean nearby, and the sun out strong, we doubt it. But the fact remains that three-quarters of the house was occupied, making exactly two-quarters more than the average Monday afternoon attendance.

Ted Lewis tops the bill. Monday afternoon he closed intermission and then ran into intermission. Not a person in the audience got up to leave, but all stayed until he had exhausted his encore numbers and began to play request numbers. "Stumbling" seems to be the favorite, for a yell for that number came with the first request which could be heard down to the beach. "Three o'Clock in the Morning" was accorded like treatment when waltzes were called for. A new number, "Georgette," was favorably received. Lewis worked harder on Monday afternoon than we have ever seen him work. He was tireless, as were his musicians, and the audience reciprocated by seeming not to be able to tire of them.

William Seabury and company seconded Lewis in topping the first, appearing first after intermission. Billie Shaw is credited with the idea and lyrics of the act, and has turned out a beautiful production. Buddie Cooper is programmed as having written the music, and also directs the numbers for the act at the piano where he appears to very good advantage. Seabury does some wonderful dancing in the act, showing to better results in this than he did in any of the other vehicles which he used before. The girls, who are four in number, are all pretty, but in addition to looks can deliver specialties which show ability well directed.

D. D. H. is back from Europe with new quips and lines in his monologue regarding the "Encyclopedia Sal Hapitica," and is as entertaining and effective as he originally was. And that's going exceptionally well.

The Arnaut Brothers are another team who have been away from Eastern vaudeville for some time and who are welcome back. These two musical clowns almost tied up the show with their work, the whistling "love-birds" bit being funnier and better than ever.

Walter and Emily Walter stopped the show cold in the third spot with their ventriloquial work. The pair kept the laughs coming with every line, and the "baby's cry" bit, which is excellently done, brought the house down. A very good act and a very good team, with the exception of the one gag mentioned several times in these columns, about "do you know any more jokes?"

Lowe, Feeley and Stella, two pretty girls and a good-looking young man, held the second spot with a neat song and dance offering which entertained from start to finish. Van Cello and Mayry did an unusually good Risly act in the opening spot. Monroe and Grant did their "truckman's" bouncing act in closing one of the best balanced bills to be seen.

G. J. H.

### 81st STREET

"Dooley" Ioleen, who is billed as the petite entertainer, opened the proceedings with a novelty single. She appears first in ordinary evening dress, singing a popular number, after which she offers a comedy number, being attired for this, in abbreviated ballet dress. At the conclusion of the number she went into her real work, which consisted of a corking wire specialty. Miss Ioleen is snappy, wastes no time in stalling, and certainly can deliver the goods when it comes to wire walking. She sent the bill away to an enthusiastic start. Pity she couldn't be further down on the bill.

Lou Reed and Al Tucker, billed as "Two Gentlemen From Nowhere" presented their violin novelty act. Much has been added to it since the writer last saw it, and it now is more in the nature of a rube comedy turn. They clown around a bit, played a few numbers on their violins, and got away to a nice sized hit. Some of the attempted comedy bits are a trifle too far stretched especially for a hot afternoon.

Jack Norton, assisted by Morton L. Stevens and Corrine North offered a comedy playlet that ranks as one of the outstanding comedy hits of vaudeville. Norton is at his best in this new vehicle, which affords him ample opportunity to clown, and fall over the stage. When it comes to taking laugh provoking falls the Dooleys never had anything on Norton. The skit deals with an author who goes to the mountains to recover his health, but who is inclined to look upon the health restoring exercises as labor. Jerry, his trainer, tries hard to make him do his work, but of no avail, so he finally hits upon a scheme that he thinks will work. He has June, a girl who works for the health sanitarium, pose as a village maiden in distress. Norton comes to her aid, and naturally enough falls in love with her, the affair resulting in a marriage. His two assistants are capable people, and play up to him nicely. Hugh Herbert wrote the act, and deserves praise for the good work.

Bailey and Cowan presented their vaudeville classic "The Little Production." It is just that. The boys work hard, and they have plenty of material to work upon. The act is mostly musical, consisting of special numbers sung and played by them, and Miss Estelle Davis, who also plays the saxophone, is probably the most striking and one of the best gowned women in vaudeville. They had things their own sweet way, and had the audience crying for more. They gave it.

James J. Morton, "yours in thirst," is doing a monologue, and we must say for him that he is doing it full justice. He comes on, chats with the audience in an endless stream, has them giggling and smiling throughout, and leaves them that way. He has the easy selfsure manner of the old timer and successful comedian. His act is funny, and he sells it very nicely.

"A Night in Spain," a spectacular Spanish revue, which moves steadily along from its opening, picking up speed all the way and ending with a big bang, closed the bill. The turn is entertaining, for it is novel, well costumed and presented. Every one of the eight numbers is short and entertaining. The music is catchy, and as for the women, well, Spanish women have a charm all their own. The act stopped the show completely, it being necessary to stop the picture in order for them to take an extra bow.

Dancing is the feature of the act and a number of the members of the cast are clever steppers.

Constance Talmadge in "The Primitive Lover" was the feature.

S. A. K.

## RIVERSIDE

Conditions were all against theatre attendance Monday night, with the day being included on a week-end holiday, and then the rain, and yet with all this, the Riverside had a larger crowd to some extent than it has had on several Monday evenings during the past month.

Van and Schenck and the "Stars of Yesterday" are topping an otherwise ordinary bill here this week. The former team close the first half of the show before intermission, being called back for several encores after giving their regular routine. Their opening number was rather appropriate for the eve of July 4th, being the "Yankee Doodle Blues." The dialect numbers followed, "Irish," "Hebrew" and "Wop" songs being rendered with a "Chink" bit thrown in for good measure in the encores. The boys are doubling from the Palace this week, and had they the time could have stayed in view for an indefinite period.

"The Stars of Yesterday" closed the show, holding them all in to the last bow. The merits of the act have fully been commented on in these columns, and the writer can say little to elaborate on how wonderfully the act has been staged by Milton Hockey and Howard J. Green, and anything more than has already been written in regard to the specialties of Lizzie Wilson, Joe Sullivan, Corinne, Barney Fagan, and the work of Tony Williams and May Kennedy. But we wonder why they bill Barney Fagan in the film preceding the act as "The Master Mind." Fagan never did a mind-reading act to our knowledge, and that's the impression the billing gives.

Zuhn and Dries were on next to closing with a straight talking act of gags, getting laughs with the material. It consists mainly of seeing which of the two can tell the biggest lies, and while the boys have a great many funny ones in the routine, they have also dug up a few old birds.

The Seven Bracks opened the second half. The novelty opening went over well, making a good impression for the act at the start. The tumbling is exceptionally good, and the Risly work without a doubt the best being done in vaudeville. The act is staged nicely, in fact the entire offering goes to make up one of the best acrobatic turns to be seen.

"A Dress Rehearsal" with Frank Ellis featured, was spotted fourth, proving to be a solid laugh hit. Ellis is great as the director of the rehearsal and has injected a great many new lines. The gag about the girl from New York, with the reply "You don't look Jewish" was a riot. The finish is somewhat weak in proportion to the rest of the act.

Before doing her last song, Clara Barry, who has Orville Whiteledge at the piano, also supporting her in the talk, stated that if the audience didn't like the number, she was going to take her bows with her three children and an American flag, and they'd have to applaud her. Had she done so, it wouldn't have been any worse than the closing number about "If Washington Came Back To Washington," which waved the flag all through. Miss Barry is a clever comedienne, but hasn't a good chance to show her ability in the present act. With material to suit her, she'd make a standard act for the two-a-day houses. Whiteledge handles his end nicely.

Ryan, Weber and Ryan held the second spot with songs and dances, scoring with the latter part of the work. The girls are weak on the song end, and the one who appears in the pink frock with a solo number should get a dress that would become her better than the pink affair, which made her appear awkward.

Lawton opened the show with a novelty juggling offering. He has a pleasant personality, and the bit with the drum and the balls proved very unusual.

G. J. H.



# VAUDEVILLE

## AMERICAN ROOF

(First Half)

Armstrong and Neville, man and woman, opened the show, with an acrobatic offering of merit. The woman handles the understanding end of the act, and does the work in an exceptionally clever manner. The last trick, which is done with the aid of a trampoline was a master-piece, and the act pleased in the opening spot. The woman has a rather peculiar walk, but this can be remedied, and it will help the act to a good extent.

Dane and Dare, a man and woman, garbed as a couple of country kids, opened with a "kid number," sang in harmony, which was followed by a ballad by the man, put over in good voice. A single comedy number by the woman went over fairly well, and they closed with a double number delivered in harmony, to a few scattered hands. The act is just a small time duo, but with a few changes it ought to be able to make the better grade houses, as both have good voices, but lack selling ability.

Kennedy and Leo, came next. The man opened the act with a number, that brought the woman forth and they went into a routine of talk that meant little. Another number by the man followed with the woman singing the chorus with him. A full stage exterior is brought to view and they gab some more along the lines of an argument and then go back into "one" where they close with a number, after a bit of talk. The act did not go over at this performance, and the couple never even came back to take a bow.

Bryant and Stewart, two boys, were the outstanding comedy hit of the first half of the show. These boys sell a lot of good fast comedy patter, aside from which they also are a couple of good dancers. Their talk went over for its face value, and their dancing more than pleased. The musical bit at the finish of the act is also good for laughs, although it went amiss at this show. They were awarded many bows at the close of the act, and they deserved them, for they have two-a-day offering.

Dublin Trio, two women and one man, closed intermission. One of the women plays the harp, while the man and woman vocalize. They opened with an Irish number, which gave way to a soprano solo by the woman singer. This was followed by an Irish ballad of popular vintage by the man, and a harp solo by the player of the instrument. The man and woman then sang "Maggie," attired as an old man and woman. The act is weak, and needs bolstering up, as there is nothing to it.

Billy Lewis, opened after intermission, with a popular number, followed by a popular comedy song. He certainly knows how to pick gags, and deserves credit for having a good memory. The taxi story and the money in the woman's stocking bit, are rancid with age. Another popular number followed the gags, and he forced an encore doing a number of the mammy type. Two bows let him exit.

Harry DeVoe and Company, presented a comedy-dramatic playlet entitled "Broken Promises." The offering has an abundance of laugh lines, but it is draggy in spots, and should be brightened up. The two men and two women, handle their respective parts well. The story is that of a man who makes considerable money and in so doing has neglected his family. He finally realizes his mistake and all the difficulty is rectified.

Low Hilton, assisted by Harry Young, held down the next to closing spot in good style. Hilton is an artist and a showman. He does not overlook a single point in the delivery of his material and Young is a capable straight man for him. The act stopped the show for several minutes.

McConnell and Austin with their bicycle offering closed the show. Both the man and woman are good riders and their efforts were more than appreciated at the Monday night performance. S. H. M.

## BROADWAY

"Dreams," a rather pretentious posing act, that called for the services of three girls, was the opening number on this week's program. The act is very prettily staged, and the pictures presented were original in conception. The three shapely maidens lent their charm to the turn. Some very effective lighting arrangements were employed with good results. The turn pleased the patrons very nicely.

Ormsbee and Remig, man and woman, offering a musical turn that to say the least, is somewhat of a relief, followed. They are singers and musicians who refrain from playing and singing a lot of jazzy numbers, preferring rather to achieve harmony. We might suggest, however, that the little lady was a trifle sharp in some of her notes, and they seemed to jar. For the most part they harmonize nicely together, and show good sense in the selection of their numbers.

Hal Johnson and company were third. Johnson is a female impersonator who is inclined to the burlesque. His skit is built for laughs, and provides a good many. At times he is inclined to be a trifle rough in his work, but inasmuch as it is burlesque it can be overlooked. The skit deals with a young man who determines to put one over on his sweetheart's father, and does it successfully. Johnson is assisted by two people. The girl has personality, but needs a lot of training. The man manages nicely enough, although showing a tendency to overact.

Al Shayne, the singing beauty, was fourth. Shayne has to a large extent eliminated the "Yiddish" sayings he at one time employed so profusely. He still does a lot of stalling and has a few lines in the act that are meaningless and could be deleted. On the whole, however, the act shapes up better than when last seen by the writer. He scored a big hit, taking two encores. The first, a comedy number, was very funny. His second was a ballad that went over big. His assistant should watch his dialect, as he forgot it occasionally on Monday night.

Marshall Montgomery is a very clever ventriloquist, of that there can be no doubt. Time has demonstrated that, and his long service on the stage has proven it, but even he should be more careful of details than he is. For instance, the way he had his hair combed on Monday night looked very much like a toupee. Also he should not mix accents. If he is going to do English, let him do it; if not, let him do straight American. To mix them is bad. The hokum bit he did with the toy dog at the finish is also uncalled for, as he got away to such applause that he didn't need to stall for an extra hand. Of his act this much must be said: It remains unchanged, and still stands as one of the best novelty ventriloquial offerings in vaudeville.

Shaw and Lee, two boys in a comedy turn followed. They do their act very much as they would have done it had they lived some thirty or forty years ago. Their dryness and stolidity is very amusing, and they dance very neatly. They scored a big laughing hit, although a good many of their points were out of reach of the audience. The boys deserve a lot of credit for they have a comedy classic, and try conscientiously to deliver the goods.

Monsieur Adolphus, in a novelty dance offering, closed the program. Adolphus is a rather small chap who possesses the prowess and stamina of much larger men, and in addition, marked dancing ability. His act held them in very nicely and was accorded heartfelt applause upon its conclusion. S. A. K.

## FIFTH AVENUE

(First Half)

The Bally Hoo Trio, two men and a woman, opened the show, with their rather novel offering. The woman opened the act with a prologue, before a special drop in "one," after which they went to "two" showing the exterior of a circus side show tent, with one of the boys doing the bally-hoo stunt, and the other doing the clown. Going to full stage, the clown sang an Italian number and did an acrobatic dance and the other chap did some clever contortion work.

Mildred Myra was assisted by a male violinist, who was not billed, but who possesses a marked amount of showmanship. Miss Myra opened with a special number, which she followed with a "blues" song, which did not seem suited to her. A violin solo by the man was well received and they closed with a popular waltz number, with the man playing and doing a bit of clever stepping. They encored with a special number, and got away to a good share of applause. Miss Myra might have changed her shoes and stockings when she made a change of wardrobe, as the blue shoes and stockings and the peach color dress do not look well together.

Marino and Martin opened with their operatic jazz number, that gave way to a "letter bit," that was good for laughs. The satire on Rigoletto went nicely and they closed with a comedy Italian version of a popular song, coming close to tying up the entertainment. These boys know how to put their material over and deserved all they got, and even more.

"Devil Land," as it stands is merely a small time flash. It lacks a "punch," and has little comedy in it. The act is composed of two women and three men. One of the girls does a dancing doll dance that she did well, while one of the boys gave impressions of Rooney and Granville in good style. The "dancing doll," also did an acrobatic dancing specialty that has merit. Aside from these two people, there is nothing phenomenal in the offering. Another man and woman did a fair whirlwind dance at the close of the act, and the "devil" handled his lines well. The act has production and with comedy injected would no doubt go over. Joseph E. Howard, of song-writing fame is credited with writing the skit.

Swift and Kelley presented their comedy playlet in "one," entitled "Gum Drops." Swift opened the act explaining that Miss Kelley had left him "because he gave another member of the female sex a present of a Cadillac automobile." Miss Kelley made her appearance and they went into a routine of chatter that is overflowing with bright spots. In good voice Miss Kelley sang Bartlett's "Dream," and she most certainly sent it over. More talk followed and they closed with a number sung in harmony, and did well.

Tierney and Donnelly did some good dancing. Their opening song did not amount to anything, but the eccentric acrobatic dance that followed went over well. Their impressions of Rooney, Primrose and the burlesque on Ruth St. Denis, also registered. They stopped the show, and were justly entitled to do so, as they worked hard in an effort to put it over.

Joe Cook, in the next to closing spot, was accorded a reception on his entrance. As usual he did the "one man vaudeville show" stunt, and kept the audience in laughter from the time he started until he finished. He is assisted by many "plants."

Alexanders and John Smith closed the show. John Smith was none other than Joe Cook, and during the entire act he delivered plenty of "hokum." As a matter of fact the writer thinks he overdid it for in many instances he repeated himself. The rubber ball juggling by the man and woman, presumably the Alexanders, was meritorious, and they closed to solid applause. S. H. M.

## MAJESTIC

(Chicago)

Cool weather and a well-arranged and diversified bill was responsible for excellent attendance at this theatre on Monday afternoon. The show was opened by the Seebacks, Harry and Harriet, in a clever exhibition of bag punching, to which was added a little comedy.

Bob Murphy, and an unknown little Miss who sings and dances, furnished scores of laughs in the second spot. She is an excellent foil for Murphy's comedy and just why she does not share in the billing is a mystery to this reviewer.

Donald Kerr and Effie Weston danced themselves into the good graces of the audience. The cleverly executed Flapper dance was received with tremendous applause and the act scored one of the outstanding hits of the bill.

Jack Osterman can always be depended upon to furnish a few minutes of good hearty laughs, which he did at the afternoon performance.

Stella Mayhew is appearing without her husband, Billie Taylor, and rendered a fine lot of new songs which went over big.

Lionel Atwell gave the audience a dramatic treat in "The White Face Fool." The playlet, in three scenes, is a bit far-fetched in spots, however, it furnished excellent opportunities for Atwell to show his marked dramatic ability which he did with fervor and finesse.

Mannart Kippen, as a French tragedian, Will Hindson as his valet, and Miss Florence Evelyn Martin gave him excellent support.

Moran and Mack with their clever black face offering, were their usual hit.

Kluting's dogs, cats, rabbits, and pigeons closed the bill, which was a good one. R. D. B.

### STEPANOFF WITH GOLDEN ACT

M. Golden has placed Feodor Stepanoff under contract with his vaudeville production for next season. This dancer was imported two years ago by Anna Pavlova and he played an extended engagement in Montreal last season.

### JOINS PEPPE AGENCY

CHICAGO, July 1.—Cecil Jefferson has joined the T. Dwight Pepple Agency where she will conduct a dramatic department. Heretofore the Pepple agency placed artists only for musical shows.

### PURCELLA & RAMSAY FOR UNIT

Purcella and Ramsay, who have been playing the Loew Circuit, have been placed under contract by E. Thomas Beatty to appear in "Just For a Laugh," one of the units that will produce over the Shubert Circuit.

### BEATTY SIGNS BARR TWINS

The Barr Twins have been signed by E. Thomas Beatty to appear in "Just For a Laugh," one of the units he will produce for the Shubert Circuit next season.

### NEW McVICKER OPENS IN SEPT.

CHICAGO, Ill., July 3.—Jones, Linick and Schaefer, will open the new McVickers Theatre, here, on September 3rd. The house will play vaudeville and pictures as it has done in the past.

### HARRY DOWNING FOR UNIT

Harry Downing has signed a contract to appear in one of the units that E. Thomas Beatty will produce to tour the Shubert Circuit during the coming season.



# VAUDEVILLE

## STATE

(Last Half)

McDonald and Fairchild, a man and woman, opened the show, with a special number, which gave way to a double tap dance. A single by each followed. Impressions of Pat Rooney and George Primrose by the man led them into a double dance for the finale of the act. The couple make a nice appearance, and put their stuff over in good style. The man's acrobatic dancing is worthy of special mention. Opening the show they did well.

Orville Stamm made his entrance, followed by his dog, and sang a number about his dog being his best pal. Stripping to an athletic suit, he did some clever physical culture work and muscle dislocating. He played the violin, with the dog hooked on his arm. (The dog, he stated, weighs 67 pounds.) His last trick, is that of holding a piano on his chest, while he sings the chorus of a popular ballad. This is the first time that we have seen this trick since the days of Sandow. The chap is clever, and his efforts were appreciated.

Bobby Jarvis and Company presented a comedy sketch entitled, "Wanted, a Man." Jarvis is assisted by three women and a male midget. There are a few songs and dances during the action of the act, which are put over in good style, as Jarvis and two of the girls have fair voices and dance well. Some of the gags used in the offering are new, but there are many that are of old vintage, but all of them got laughs. The midget merely runs across the stage at the close of the act. The setting is pretty, and the act more than pleased.

Green and Blyer came next. This couple recently closed a tour of the Shubert circuit. Miss Green sang various popular songs, all differing as to type, and she is able to sing any kind of a number. Blyer, accompanied her at the piano and played well, considering that the sustaining pedal of the instrument had a squeak in it that could be heard all over the house. They stopped the show after granting many encores.

Four Rubini Girls are four clever musicians and vocalists. These girls played everything from high class operatic selections to jazz, and delivered their wares in a pleasing manner. The vocal numbers were well selected. The girls had no trouble in stopping the show for several minutes.

Harry Hines, held over from the first half of the week, was accorded a reception on his entrance. With the exception of a few new stories his routine was the same. Hines is an artist and a showman. He simply tied the show up.

Bollinger and Reynolds, with a comedy wire walking act, closed the show to a good share of applause. S. H. M.

## KEENEY'S

(Last Half)

Al and Blanche Thomas opened the show with a singing and dancing act. Their first number is a "souse" bit, the woman doing a male impersonation, concluding with a well executed double foot shoe dance. The man follows with an eccentric specialty, after which they show how various European nationalities perform their special eccentric dances. They closed to a good sized hit.

Leonard and Whitney are apparently a couple who have been on the boards for many years. None but an oldtimer could deliver an act like theirs and get away with it. Not that the material is bad, but it has been so terribly overdone. However, they have likeable personalities, and many a good laugh is still left in the act. It is a skit dealing with the rise of a laborer, who refuses to become a society man, preferring to remain in his own words, "An Irishman and a democrat."

Conroy and O'Donnell offered a comedy turn in which both played the roles of postmen. One in white and the other in black, which was perfectly proper, for inasmuch as all letters are in black and white, why shouldn't postmen appear in black and white? Some of the talk is very funny and some of it not so funny. They conclude with parodies on several popular songs that sent them away very nicely. They sing well together.

Robyn Adair and Band followed. Miss Adair is a dancer who is spirited and gay, and who possesses a figure that is a delight to the eye. She is pretty to look upon and has that likeable jazz personality so much in evidence these days. She is assisted by a singer and a jazz band. The band plays very nicely, not attempting to create any impressions of its own. Their costumes are neat. The act scored a real hit, and deserved it too, for they entertained.

Holden and Harron, man and woman, presenting a talking skit, found things easy sailing. They have a line of sure fire material and make the most of it by clowning with the audience. The result was a hearty laughing spree. The man delivers his gags in a nonchalant manner that enhances their value. They also sing nicely together, and close the act with a love ballad that sent them away for a good sized hit.

Sherman and Rose in a dancing act closed the vaudeville, and although they scored, the edge was taken off their reception by the fact that they followed a comedy act, and that three of the six acts were dancing acts. However, they have a novelty turn that is worthy of a better spot than the one they held.

"All for a Woman," with Emil Jannings, was the feature photoplay. S. A. K.

## FIFTH AVENUE

(Last Half)

The Dorans opened the show with a dancing act. They were received rather cautiously, but soon worked their way into a hit. The act is artistically staged, and when at the conclusion, the supposed female member of the act turns out to be a "he," they took the house.

Green and La Fell were second. They could have held down a much better spot very nicely. The young lady has a good, clean cut singing voice, and delivers each number with a bang. She has the quiet but sure-to-please manner and personality and sings as though she meant every word she says, which made her stand out high with the audience. The man is a capable pianist and a good clown, but didn't get much chance to show it. One encore, several bows and one more encore declined.

"Are You Married?" a comedy sketch with a cast of five people, held the third spot and provided a number of laughs. For detailed review see "New Acts" column.

Burns and Lorraine in a singing and dancing turn, were fourth, and just about stopped the show. Billy Lorraine has improved a hundred per cent since last the writer saw the act, and the improvement is evidenced in the reception accorded the act. The boys gave a number of imitations of well known singers and dancers, and won favor. They also do a few steps and numbers of "their own."

Conlin and Glass can follow almost anybody and make a hit, and they proceeded to do so here. They are still doing "The Four Seasons" act, but they got a lot of laughs out of it and had the audience in screams throughout. They need little praise. Nothing could be said of them more than that they are Conlin and Glass, and you know what that means.

Welsh and Norton in a comedy turn followed, and despite the fact that Conlin and Glass had been a "riot," they went over like a house afire. Their act is pure, unmediated "hokum" with a punch, and just gets the audience. The restaurant bit was somewhat marred, however, by the fact that a repetition bit somewhat similar had been done by Conlin and Glass. However, they got their share of laughs and applause.

"A Modern Cocktail," with Naomi Hunter, featured, followed. Miss Hunter is accompanied by a colored jazz band possessed of all the pep and ginger in the world. She is a Creole singing beauty, and possesses a pair of wicked shaking shoulders into the bargain. She had things her own way and took an encore after much persuasion.

Jim McWilliams is one of those likeable chaps that you never know just what it is about him, but you take to him the moment he comes on stage. McWilliams offers a pianologue that has a lot of laughs in it. He kids the audience, and everybody has a good time. He is self possessed, nonchalant and clever. What else is necessary?

Van Cello and Mary closed with an exhibition of pedagogy that for class and cleverness has not an equal in vaudeville today. He scored quite a hit in a difficult position. S. A. K.

## TWENTY-THIRD STREET

(Last Half)

Business at the Thursday matinee was way off at this house, and the audience was by no means in an appreciative mood.

Andrews and May opened the show, with their scientific presentation which they call "The Wonder Act." The woman merely assists the man in his many experiments with liquid air. Tricks, such as frying an egg on a cake of ice, solidifying a rubber ball and a rose are indulged in. The offering is an entertaining one, but got little here.

Maud Detty and Company were on number two. Miss Detty is of the old school, having appeared at Miner's Bowery Theatre and Tony Pastor's many years ago. She is assisted by a man and woman in the act. The act opens in "two," with the man seated at a desk. He makes it known through a telephone bit, that he is a booking agent, and that he can send an act to the Palace Theatre. The two women come on and there is quite some chatter between all concerned, the young woman claiming that Miss Detty is too old to entertain an audience. Going to "one," the man sings a ballad of the mammy type in good voice. The young woman comes back and attempts to sing a popular number, but it did not go over at all. Miss Detty then gave an impression of George Primrose doing a song and dance. A number by the trio followed. There was nothing in the act to give it a "punch," and it failed to register at this house.

"Words and Music," three woman and a man, came next. One of the women does the comedy and does it well, while the other two have real good voices and sing their numbers in a pleasing manner. The man plays the piano well and has a fair voice. The talk in the act is well put together and got laughs in spots. With a few changes in routine, this act can make the two a day grade, but as it stands it did well.

Marino and Martin, with their Italian comedy offering, stopped the show in the next to closing spot. Their comedy got them laugh after laugh. Marino has a big voice and knows how to use it. Martin plays the piano in good style. These two boys are there and know how to sell their material.

Ben Meroff and Ibach's Entertainers closed the show with their musical offering. Meroff works too self confident and this is noticed by the audience. The entertainers all play well. The act went over nicely. S. H. M.

## COLISEUM

(Last Half)

At least half of the house was occupied on Thursday evening, which is doing more than nicely when one realizes that there are 3,500 seats in the theatre. When attendance looks poor in this theatre, the amount present would make exceptionally good business in the average sized houses. The show was a good one, and with one change, would have been very well balanced. This would be to pull Crafts and Haley down to the fourth spot from the second, and bring Miss Doris Duncan up to the second from the fourth.

The Diaz Sisters and Powers followed the playing of the score from "Tangerine" by the orchestra as the overture. Charles Eggetts, the conductor, presents the score of a different operetta or musical comedy each half of the week. The Diaz Sisters are three in number, and with Powers, a neat appearing young chap, they go through a routine of work on the tight wire, doing dance and acrobatic work in the air. The girls are attractive, and the work done by all is very good.

Crafts and Haley have been favorably commented on in these columns before. They have added some new bits to the act, one being a recitation with the punch line "look in your hat," when the chap forgets the word which immediately suggests itself to the audience, and a comedy "flapper" dance at the finish, which went over to big laughs here. The boys have everything, from appearance to ability and material.

Laughlin and West have an entertaining vehicle of songs and dances routine very effectively and delivered in the same manner. Harry Laughlin was formerly with Harry Carroll's Revue, Clara West, his partner, is new to us, and sings nicely and dances better. Their manner of working up to each number is novel. The act will score on any bill.

Doris Duncan, assisted by a pianist, offered a cycle of songs and did fairly well. She will be reviewed in detail under "New Acts."

Al Shayne is doing the same act which he has been seen with for the past few years, with the same good looking plant he has been using for three years. Shayne still gets laughs with the material he is using, but his finish is weak. It's the same finish he's been doing since he's been doing the act, and the least he could offer that would be new is an effective finish.

Max Ford's Revue closed the show. Four girls support Ford, in addition to a jazz band. The revue has plenty of speed which doesn't let up for a minute, all the specialties being done well. G. J. H.

## HAMILTON

(Last Half)

A fairly good show for the last half of the week here, and while the names of those on the bill wouldn't start a riot on the part of the public to buy tickets, it contained plenty of variety. Incidentally, the bill did contain one unusual act, as far as merit and distinction is concerned, which was offered by two girls billed as the Hegedus Sisters. The girls were on fourth, and for their routine offered three numbers. They do a concert act, playing the violin and piano. One of them played Chopin's "Nocturne" as a violin solo for the opening, while the other accompanied at the piano, and then the two switched, the violin player going to the piano to accompany her sister, who took up the violin for one of Bazzini's compositions. They closed with a violin duet, rendering Sarasate's "Navarro" duo. The description of the numbers played doesn't tell of the wonderful ability of both girls with both instruments, their technique and the tone of their instruments. They modestly refused an encore here, although they could easily have taken one. They make an act which should play the best houses, for they offer material which will appeal only to such audiences for the proper appreciation.

Their refusal to take an encore was quite in contrast with Joe Darcy, who was one next to closing. Darcy was liberal with his bows and encores. With the exception of this, Darcy is really a good performer. He has a voice that is very pleasing to the ear, and a delivery that one likes. But one doesn't like too much of a good thing.

Kitty Francis and a company of about eleven people were on third with a hokum turn, which we still don't know the meaning of. There are some laughs in it, a few in the scene in one at the opening, and most in the scene in full stage, due to the work of the Irish woman who looks and acts enough like Annie Hart to be her or her twin sister. We expected to hear "Tim Sullivan's Chowder" every minute she was on.

Barker and Dunn sang their way into a hit on second. The boys have very good voices and deliver their numbers well.

The Autumn Trio opened the show with an exhibition of every sort of animal noise to be heard in the country, from poultry to birds. In addition the sounds made by saws, trains, boats, ships and various other things were also done. The turn is staged effectively and went well.

The Russells closed the show with aerial work on the iron rings and the trapeze, doing some very good work in that line. G. J. H.

## REDECORATING KEENEY'S

The interior of Keeney's Theatre, Brooklyn, is being redecorated and repainted. New ceiling designs will be put in.

## JEFFERSON

(Last Half)

Eby and St. Lea, assisted by an unbilled man at the piano, opened with a versatile routine of dances, done both as singles and doubles. Parts of the routine seem to be new, especially some of the work done by the girl. The worst feature of the act is the useless and annoying crashes perpetrated by the drummer, which might well be eliminated from the orchestration.

Conroy and Howard, one a blonde soubrette playing more or less straight, and the other girl of the dizzy appearing type, playing the part of the comic. The blonde opens with a song, is interrupted, and the comedy starts. Some of the gags border on the suggestive, but for the most part the comic got up some great stuff. Although the material used is not so good at times, the comedienne is funny, and just misses being a knockout, which quality will probably develop with time. The straight has a fairly good voice and put over at least one ballad that would be great if announced as an impersonation of Al Jolson.

Hal Johnson and company, an elderly couple and a youth who does a female impersonation, have a sketch productive of a few laughs from the less intelligent element of the audience, and has one of the most impossible, vulgar and cheap situations we've ever seen in a vaudeville sketch. The woman in the act has a suitor to whom her father mildly objects. The youth's sweet heart is plainly old enough to be his mother.

The "girl" is about to go to a dance, or something, which never materialized, and her mother being away, a chaperone was sent for and the youthful suitor and the daughter plan to fool the father by the former coming on as the chaperone. When the chaperone arrives the father falls for her like a burning airplane. The chaperone is lavish with her display of limbs, and the father does his best to get familiar, which series of flirtations are abominable.

Tracey and McBride, a youthful couple, argued as a pair of divorcees for the first part of some foreign dancers. They have a pleasing appearance, work fast and know how to sell their stuff. Here and there, however, they might freshen their stuff with some newer gags and vary the delivery somewhat.

The California Trio, three male singers, are one of the most pleasing male singing teams we've heard in some time. All of them have excellent voices that blend and harmonize perfectly. They believe in looking neat and keep their song numbers up-to-date. If other trios and quartettes would copy their style, it would certainly help some of them.

In "Deviland," which was recently reviewed under "New Acts," we have a novelty act, the setting being Hades, etc., and everything executed in consistent manner. The talent of the offering is displayed when some earthly visitors show Mephistopheles what they do above, and when the Devil trots out a few of his gang. Herenice Speer is fast learning to become a dancer, but must still overcome that self conscious attitude. A male dancer gave some good impersonations of Pat Rooney and Bernard Granville, and another dancing team offered a dance very similar to the one done by Guy and Pearl Magley.

Innis Brothers, in the next to closing spot, were a wow with their style of comedy and dancing, making a solid hit.

The Three Kirkittas, man, woman and a boy, closed the show with an acrobatic and tumbling offering that held them in well. M. H. S.

## AMATEUR REVUES IN MOSS HOUSES

Two "revues" composed of amateur talent will be featured at Moss' Regent and Franklin Theatre during the week of July 10th. One will be known as the Regent "Follies," and the other as the Franklin "Revue."

The "revues" are now in rehearsal, and the casts are composed of only those people who live within a two mile radius of each theatre. Chorus and ensemble numbers will be done, the managers of each theatre supervising the staging of each show. At the Regent, Fred Campbell is in charge and at the Franklin, James Frothingham is directing. The costumes and make-up will be furnished by the theatres.

The idea of producing these amateur "Follies," was evidently taken from the Greenpoint and Prospect theatres, which featured such attractions during the "Managers Competition Week," to exceptionally good business.

The playing of these "revues," will also eliminate one vaudeville act from the show each half of the week, as only five acts in addition to the amateur revue are being booked into the houses for each half of the week, the local show being considered an act as part of the regular bill, giving the regulation number of performances given by the professional acts on the bill every day.



# VAUDEVILLE

## ARTHUR DE VOY & CO.

Theatre—State.  
Style—Sketch.  
Time—Twenty-one minutes.  
Setting—Full, special.

This act, with a cast of four people, is a dramatic sketch, the plot of which is neatly handled. The effect of the movies is apparent in two "cut-backs" which are used to show past incidents with which the story is concerned. The stage is set with a piano, floor and table lamps, with a yellow eye, with widely-spaced black stripes giving it all an atmosphere of richness essential to the action, which is supposed to take place in the drawing-room of a multi-millionaire.

The curtain rises slowly, showing a young girl seated at the piano, singing, a young man playing solitaire in the centre, and an elderly lady, in evening dress, seated at the extreme right, writing in what later proves to be a diary. The three stop their activities and begin talking about their father, who, it seems, is too busy making money to pay them any attention. It is the twenty-first anniversary of their wedding but the father, when he comes in a minute later, doesn't seem to realize it or care anything about it at all. His daughter, son and wife, each in turn, ask him something and, getting nothing but negative answers, leave the room.

The millionaire, as soon as he is alone, calls up a girl and makes an appointment for the next day, when he will give her a diamond necklace he has already purchased. He exits for a moment, giving the girl and boy a chance to come back, when he returns, unseen and seats himself unnoticed by them in arm chair at the rear. They begin reading aloud parts from their mother's diary, which she has left on the table. With the reading of her notation about the day her husband proposed to her, all lights go out and the back curtain raises partly, showing the actual proposal. This is very well done, a splendid illusion being carried out with both of the principals in old-style clothes.

The cut-back fades out, and with the reading again of another note in the diary, another one is shown, this time depicting the first quarrel of the husband and wife. Lights up once more, and both young people leave the stage, with the girl admonishing her brother never to forget, when he gets married, that the "little things" are what count.

The husband and father then arises, and when his wife and children return singly, shows a complete change in his outlook upon life by showering them with attention. The curtain falls with the offstage singing of "Darling, I am Growing Old."

The act is fairly well cast, but there are a great many opportunities for some effective work in the part of the man who plays the father, which he seems to overlook. When reviewed, it took four curtains. H. F. S.

## JAMES AND ETTA MITCHELL

Theatre—Harlem Opera House.  
Style—Comedy Acrobatic.  
Time—12 minutes.  
Setting—Special.

This act carries a beautiful cyclorama. The woman makes her entrance attired in white tights, followed by the man, who plays a sort of a Southern boob character. They go into a routine of dialogue during which the man finally agrees to become the woman's assistant in doing some acrobatics on a revolving ladder. While they are working on the ladder, the dialogue is continued. Towards the close of the act the ladder breaks away.

The offering is a fast one, and the comedy is clean and wholesome. As the act stands it can meet with favor, on any bill. S. H. M.

## NEW ACTS AND REAPPEARANCES

### HEGEDUS SISTERS

Theatre—Jefferson.  
Style—Violinists.  
Time—Ten minutes.  
Setting—In "two."

A slide shown on the screen informs the audience that the Hegedus Sisters are the greatest female violinists in the world and that they have been booked for three years.

The sisters are discovered playing, one at the piano and the other the violin. A card on an easel announced the first selection as Chopin's "Nocturne," played by Herma Hegedus. They changed for the next selection and Herma accompanied Marji at the piano and they played Bizzini's "Ronde des Lutins." Marji played the difficult selection with great skill and displayed a technique which is really wonderful.

The last number was Sarasate's "Duo Navarra," played as a duet. The selection was pleasing although difficult to play, and is much too long for a vaudeville audience, especially at a three a day house where music of the type offered by the sisters is not always fully appreciated.

From a vaudeville standpoint, the act appears to be of exceptional high class, best fitted for the houses whose audiences are musical as it savors of the concert stage and will appeal most to those who have made a study of the classics.

Probably a foreign act, the sisters were clad in sombre black costumes and modest and retiring manner, did not even smile until the act was over.

From a strictly musical standpoint the act is remarkable, and seldom have violinists of the type of these two girls been heard in vaudeville.

Their execution is exceptional, the most difficult passages of their selections being played with the greatest ease and their tonal effects are wonderful. Musical audiences will enthuse over the sisters. M. H. S.

### CHARLES FRINK

Theatre—23rd Street.  
Style—Banjoist.  
Time—14 minutes.  
Setting—In one.

Charles Frink is a banjoist of no mean ability. He does not attempt to do anything but play the banjo. Which may or may not be commendable. If he can do anything else, we should advise doing it, for he is limited as to position, and advancement if his talent is limited to the banjo.

We will say this for him, however, He can play it. He opens with the "Poet and Peasant" overture, and follows with what he announces as an imitation of an old darky amusing the pickaninnies with a shuffle dance. He played the music, but they failed to see the imitation of the shuffle dance. It would be best to announce this as "an old darky playing a shuffle" dance, as the other is misleading. The audience expected him to dance. He follows with "La Paloma," playing both melody and accompaniment. He concluded with a medley of popular airs, and encored with another classic.

He plays the instrument well, and dresses nicely, except for one thing. White shoes would look much better with his summer outfit. He would even improve his appearance if he donned a dark coat, with white trousers and shoes. He has a pleasant smile, and winning personality, and should endeavor to add to his offering something besides the banjo playing, if he can, for such an addition would help to reach a better spot in better houses. S.A.K.

### DORIS DUNCAN

Theatre—Coliseum.  
Style—Singing.  
Time—Fourteen minutes.  
Setting—In "one."

Miss Duncan bills her act as "a musical prescription—non-alcoholic—but intoxicating." The billing sounds good, but since the prescription is supposed to be "non-alcoholic," and at the same time "intoxicating"—we must say that whatever was supposed to produce that feeling of jolliness, was omitted from the prescription when we reviewed the act. That is, unless Miss Duncan means "intoxication" as "sleep-producing."

But at that, Miss Duncan is by no means a bad performer. She's nice to look at, dressed attractively in blue, and her pianist makes a good appearance. She opens with a parody on "Leave Me With a Smile" for a prologue bit and then goes into various published numbers, the best of which was "If You Could Care for Me."

Miss Duncan's big trouble is the same as can be found in a great many artists. She loves to act. Whether a song, or a line calls for gestures or not, Miss Duncan will give them to the audience just the same.

She seems to have a nice natural personality. One that could be likeable if she gave it only half a chance. But her "acting" hides it with an assumed personality that makes the audience say, "Oh, she's awfully affected." With the omission of the dramatics in her delivery of her songs, even though she hasn't a marvelous voice, just one that is in the "pleasing" class, she'll do much better. In other words, when Doris Duncan will be natural, she'll just naturally please. G. J. H.

### JOY, CHEER AND HAPPINESS

Theatre—City.  
Style—Dancing and singing.  
Time—Fifteen minutes.  
Setting—In two (special).

The billing, "Joy, Cheer and Happiness," led us to believe that we were about to see a trio of female impersonators, but nothing of the sort happened. Our expectations are excusable, especially if anyone happens to remember the "Love and Hate" combination which played around New York some time ago.

"Joy, Cheer and Happiness" are offered by a man and a girl, the latter whom we understand is Mary Lawlor. The man plays the piano and sings for the act, announcing that he is a salesman and is selling the samples for applause. One of the numbers is given away, he says, in appreciation for the amount of applause given the other numbers. On the strength of this, he stops the audience applauding at the end of the "free sample" number, saying that they don't want to be paid for that number.

The man seemed to be troubled with a cold, which hindered his singing somewhat. Miss Lawlor is very pretty and dances nicely, in fact, shows to much better advantage in this act than she did in the last one. All the numbers used in the act seem to be special ones, and despite the handicap in voice, were delivered nicely by the man. Miss Lawlor features a routine of back and side kicks, done very effectively.

The act can stand a little cutting to speed it up, and it needs a better billing. "Joy, Cheer and Happiness" might do for a sub-billing, but for the featured name, something more effective should be used. G. J. H.

## BOYD AND KING

Theatre—City.  
Style—Character songs and piano.  
Time—Fourteen minutes.  
Setting—In one (special).

Some acts try to do away with the piano solo entirely, while others keep it in and sing an apology for it before it is played, saying that it is necessary for the changes. This combination does an entirely new stunt with the piano solo. They open the act cold with it. The chap who plays the piano doesn't give the audience a look or apparently a thought, but the minute the orchestra starts the act's music, he enters, goes right to the piano, and into his solo. He does a medley of operatic and popular numbers, playing them well.

At the conclusion of his solo, he announced to the audience that he was awaiting the arrival of a girl who was going to work with him. The lady makes her entrance and after a few lines of talk, goes into a routine of character numbers, asking at the end of each one, "How do you like it?" The pianist makes a complimentary reply regardless of what the audience thinks. The girl is an attractive blonde, and does a "wop," "Irish," "kid," and a number in tights in succession. She is underdressed for each number, making the changes in view of the audience.

She can do character numbers, but hasn't the material with which to show her ability properly in this act. All of the numbers are very weak, and all need some sort of a punch to them, which they haven't at present. She might do for the three-a-day with her present act, but with better material, may give a good account of herself in the better houses. G. J. H.

## GRAY SISTERS

Theatre—58th Street.  
Style—Songs and dances.  
Time—14 minutes.  
Setting—Special.

Billed as a juvenile revue, this act carries a few special drops in "one." One special backing is used for a Scotch number, and one is used for a kid number. The girls appear to be very young. They opened with a popular number in harmony. A ballad by one of the girls followed. A Scotch number in costume by the larger of the two came next, which followed by a Highland Fling by both, in costume. A double kid number was followed by a Swanée River dance for the finish of the act.

The entire offering is slow. The stage waits between each of the numbers are lengthy and have a tendency to slow the act up. The voices of both are fair, and the act needs plenty of attention before it will be anything but a small time act. S. H. M.

## BOND AND WILSON CO.

Theatre—Regent.  
Style—Comedy.  
Time—Fourteen minutes.  
Setting—In two (special).

Two men, one doing blackface and the girl, programmed as Ethel Dunbar, offers this playlet with the cheerful atmosphere of an undertaker's office and the plot, what there is of it, hinging around corpses and incinerators.

The blackface comedian is a good one of his type, but the lines are lacking in laughs throughout the major portion of the act. There are a few bits and pieces of business used which drew very big laughs, and almost made up for the poor gags used earlier in the act. This was all spoiled with an abrupt finish.

With a better finish, the act will be a good comedy turn for the top houses, but unless this is strengthened it will disappoint even there. G. J. H.



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## IMPROVE YOUR ACT

The coming season is going to be a hard one for actors, and especially those in the vaudeville branch of the profession. Not that the legitimate actor is to have an easy time, far from it, for fewer shows than at any time in years are going out and the competition for a good part in a Broadway or traveling show is going to be keen.

But vaudeville is in a peculiar position caused by the great influx of performers both from here and abroad during and after the war period. There was employment for all, and new acts, foreign and American, found immediate employment. This was due to the great financial boom which swept the country. Theatres sprung up almost overnight, so fast, in fact, that a number, among which the Knickerbocker of Washington is remembered, collapsed either during construction or when put under any sudden strain such as a big snow storm, which caused the disaster of the Knickerbocker, with the attendant loss of scores of lives.

This is mentioned not to call attention to the poor theatre building methods but to the rush and hurry with which they were put up. This was done because there was a great amusement demand and it had to be met.

After the building of the theatre the necessity of obtaining the bill was immediately felt and a rush in all quarters was made.

Pictures and vaudeville predominated and hundreds of managers rushed to their nearest booking offices for acts and films. They got them, too, such as they were. The films were rushed out at an amazing rate and vaudeville acts made overnight. They possessed little entertaining value, but the houses were filled with big and enthusiastic audiences, a large portion of which knows nothing about vaudeville and everything pleased.

All this is over. The big rush into the theatres is ended, hundreds have closed and the hundreds and hundreds of new acts are looking for employment. Some of them are good, in fact, a lot of them, since their entrance into the show business have

improved and they are looking for bookings.

This is making the competition for work even in the big time houses keen, and acts without big reputations and of standard quality are having difficulty in getting routes at the salary which prevailed during the prosperous period. There is a way, however, in which the actor can meet this situation, and that is by the constant improvement of his offering. There is always a demand for something new and in vaudeville this demand is greater than ever before. The actor who keeps keenly awake to the amusement situation, who gives careful thought and care to his offering need not worry, he will find the matter of booking comparatively easy. The old act, which is bound to have deteriorated in amusing value will in this period of reconstruction have its troubles. The up to the minute act, costumed correctly, neat and attractive, the offering presented in a bright and entertaining manner, songs and dialogue new, bright and timely material, is what audiences are demanding and the act that furnishes these will have no difficulty in booking or salary.

All of the big business houses, theatre owners and managers are planning new and big campaigns to restore business to its former condition. It is necessary to do this to restore prosperity. If the actor hopes to share in this he must do his part.

## MUSH AND THE MOVIES

(Reprinted from the N. Y. Times)

In Mr. Hays's conference of some fifty uplift organizations, trying to decide how the movies could be made an institution of sweetness and light, Mr. Rex Beach made some discordant but apposite remarks. The picture business, he said, is sick. We want to make the movies save souls, educate immigrants, or amuse the children, instead of letting them remain a source of entertainment. "What the public seems to want is mush and slush and predigested baby food." The inference was, apparently, that there will be more of that sort of thing if the uplift organizations have their way.

The new movement opposed to censorship may seek to avert that evil by giving up everything to which anybody might object. The residue, inevitably, will be mush and slush. It might be observed, however, that the movies were full of mush and slush before censorship was ever heard of. It was a different kind of mush, but just as mushy. Censorship will work serious harm to really good works—the fate of "The Four Horsemen" in Pennsylvania is an example—but no censorship and no uplift board can plant brains where only bone will grow. Censorship ought to be discouraged because it rarely, if ever, does good, and works serious and continuing injury. Mr. Hays's uplift friends ought to be encouraged because, after they get rid of some of their notions of making the movies a cure-all, they may bring more intellect to an industry (and a potential art) where intellect is needed. At the meeting the other day suggestions were made about better working conditions for extras and minor players, better advertising, and a vigilance committee to make producers and exhibitors to tell the truth.

All these are desirable reforms, though there is no use expecting the last before the millennium. But nobody can get mush out of the movies until there is a lower percentage of mushy heads in the business.

## REICHER TO ADDRESS PLAYERS

Emanuel Reicher, stage director, formerly with the Theatre Guild, is to address the Executive Committee of the Equity Players, Inc., this week. He will advise them as to the modern methods of conducting an artistic theatre. Equity Players will open their first season at the Forty-eighth Street Theatre in the Fall.

Representatives of Equity Players are conducting subscription campaigns in most of the leading summer resorts along the Atlantic Coast. Many subscriptions, at \$22 for two seats for the entire season, have already been received.

## SONG TITLE

"I'd rather have two girls at sixteen, than one at thirty-two."

## Answers to Queries

Melody—Earl Carroll wrote "Isle D'Amour" and "Dreaming."

L. R.—Marion Manola, formerly Mrs. John Mason, died Oct. 7, at New Rochelle, N. Y. At that time she was Mrs. George G. Gates.

P. B.—"My Lady's Dress" was produced at the Playhouse, New York. 2—"Dancing Around" was played at the Winter Garden. Al. Jolson and Kitty Doner were in the cast.

B. D.—David Belasco presented "The Phantom Rival." Leo Ditrichstein and Laura Hope Crews were in the cast.

B. J. F.—George Rignold made his first appearance in this country in "Henry V" as King Henry, at Booth's Theatre, New York, February 8, 1875.

G. W. H.—Richard Buhler played the role of "Sherlock Holmes, Detective" in the play of that title, at Hopkins' Theatre, Chicago.

San.—"Commando" was owned by J. R. Keene, when he won the Belmont Stakes in 1901. "Banastar" won the Metropolitan at Morris Park, at odds of 15 to 1.

R. I. S.—Nat C. Goodwin and Maxine Elliott appeared in "The Merchant of Venice" at the Knickerbocker Theatre, New York. Annie Irish, J. E. Dodson, W. J. LeMoyné, Effie Ellsler, Wm. Courtleigh, Aubrey Boucicault, Maclyn Arbuckle, Vincent Serrano and Henry Woodruff were among the cast.

Trio—The old Ice Palace was located at 107th street and Lexington avenue, New York. A theatre was erected on the site by the Wm. T. Keogh Amusement Co.

A. O. F.—Al Hayman succeeded Louis Aldrich as president of the Actors' Fund.

R. U.—Will M. Cressy wrote "Mag Haggerty's Father" for Tom Ryan and Mary Richfield. Tom Ryan is still playing Haggerty in vaudeville.

G. B.—The Empire Circuit operated the Lafayette Square Theatre, Buffalo. They also controlled houses in Baltimore, Washington, Pittsburg, Cincinnati, Cleveland, Louisville, Indianapolis and St. Louis that season.

West—Horse races were run in Chicago at the Lakeside, Worth, Hawthorn, Washington Park and Harlem Tracks.

Payne—Georgie Lingard played at the Criterion Theatre, Brooklyn, that week, doing her specialty between the acts.

Vet.—The Four Emperors of Music were Howard, Russell, Edwards and Whiting.

## 25 YEARS AGO

Minnie Schult was a great favorite at Huber's Museum, New York.

Performances were being given on the Whaleback Christopher Columbus, plying between Chicago and Milwaukee. The opening bill included John D. Gilbert, Marjorita, and the Nanon Sisters.

Alice Dunning Lingard died at London, England.

J. Stuart Blackton appeared at the Bijou Theatre, Philadelphia, Pa.

Victory Bateman was leading lady with the Manhattan Beach Stock Co., Denver, Colo.

Wm. Hoey, of Evans and Hoey, died in New York City.

Pain's Fireworks were shown at Manhattan Beach, Coney Island, N. Y.

Willis P. Sweatnam, Maud Nugent, Walter Leon, Harry Howard, Vera King, Vinnie De Witt and Clara Schlee were on the bill on the Steamer "Grand Republic," New York. Wm. T. Grover was manager.

Steve Brodie was a special attraction with Gus Hill's New York Stars.

## Rialto Rattles

### REAL COFFEE AND CAKE OFFER

A certain booking agent offered a well known act that carries seven people, \$150 to play three days as a feature at a New York house. That's what we call a "cake-eater's" salary.

### JUST RELEASED

Man—I pay a man \$15 a week to worry for me.

Woman—Where do you get the fifteen to pay him?

Man—That's the first thing he has to worry about.

### SERIOUS QUESTION

If there are no flappers in heaven, how do angels fly?

### CHEAP TO BREAK IN—

Lou Clayton, last of Clayton and Edwards, knows how to break in a new act. He stands in front of Claridge and shows the admiring passersby how well he can dance, supplying his own music with a small whistle.

### REHASHING THE OLD ONE

All acts who have been given routes over any vaudeville circuit for next season, at a two hundred dollar increase in salary, will hold a convention at the Hotel Astor next week. They will meet in the third telephone booth.

### WHAT DID HE MEAN?

A new alibi for a layoff was given to us last week. We met one of these birds, who don't work even in mid-season. "Whatcher doing?" we asked. "Getting plenty o' jack?"

"Why, I'm making more money now than I ever did."

"How?"

"Oh, divers ways."

### OSO DUM,

who is not a Japanese juggler, rises to ask "In what division of the army is a mud-guard?"

### WILL IT LAST THAT LONG?

The height of optimism was shown last week by Kilbourn Gordon, when he offered two tickets to the New Year's Eve performance of "The Cat and the Canary" at the National Theatre, for the most practical suggestion for a fitting celebration of the event.

### THE TROUBLE WITH HART

Max Hart, on Monday morning was driving his car on West 45th street. Another car was behind him and its driver, anxious to make a turn, tried to get ahead of him just as the traffic policeman held up his hand. To avoid being hit by the car behind Hart continued on past the officer who ran up and demanded to know the reason why Hart had not stopped. Max tried to explain but the officer refused to listen. Knowing himself in the right Hart became excited in his explanation and the policeman threatened to issue a summons. "You'll give me no summons," declared Hart, "I did nothing wrong and you'll find it hot if you try to do it." "Not another word," said the officer, "or to the station you go." "Not in a year," declared Hart, "I'll take you first." The argument grew hotter until both realizing the foolishness of the argument in the heat started to laugh. "Go on," said the cop, "I'll forget it, but the trouble with you shanty Irishmen is that no one can talk with you."



LONDON

PARIS

## FOREIGN NEWS

SYDNEY

MELBOURNE

## DRASTIC CLAUSE CONTRACT DRAFTED BY TOURING MGRS.

**New Instrument Which Managers Declare They Will Insist Be  
Adopted Reduces Many Concessions in Old Contract  
— £3 Is Minimum Salary**

LONDON, Eng., July 3.—After months of delays, negotiations and squabbling, the Touring Managers Association has finally drafted its new standard contract by the terms of which the privileges and concessions granted the artist in the contract that has just expired has been greatly reduced.

The contract, which the managers say they will adopt regardless of whether the Actors' Association accepts it or not, as their official agreement is to come before the A. A. shortly for ratification, and a long, bitter fight is expected. The T. M. A. has given notice that within three months, the new contract will be in effect, and all artists who play with their attractions must sign it.

Among the many things altered from the old to the new contract are the following:

(1) Six weeks' minimum engagement reduced to three.

(2) One-week-out-in-ten deleted.

(3) Extra payment for twice-nightly abolished.

(4) No payment for Sunday rehearsals.

The contract follows:

### STANDARD TOURING CONTRACT

(As finally drafted by the Association of Touring Managers.)

AN AGREEMENT made the day of One thousand nine hundred and BETWEEN (hereinafter called "the Manager") of the one part and of

(hereinafter called "the Artist") of the other part WHEREBY it is agreed as follows:

1. The Manager engages the Artist to rehearse and play the part of in the play called

\*[or to rehearse and play such other part or parts as the Manager may call upon the Artist to play and/or understudy in that or another play or plays] on tour in the Provinces of Gt. Britain and Ireland including the Channel Islands and Isle of Man and the Suburbs of London or for a stock season in a Provincial or Suburban Theatre from the date of the first rehearsal hereinafter stated at such times and at such Theatres as the Manager shall from time to time direct and the Artist accepts the said engagement upon the terms and conditions herein appearing.

2. The said engagement shall be (a) for the period of rehearsal hereinafter mentioned and the tour or stock season or (b) for the period of the rehearsal and a further period of one week from the commencement of the tour or stock season and thereafter until the engagement shall be terminated by either party by not less than fourteen days notice in writing to expire on any Saturday or in the event of the termination of the tour on any other day the notice shall be given to expire on such day PROVIDED that when the engagement of the Artist is for a term other than the whole period of the tour the Manager shall be entitled at any time not later than two weeks after the first performance during the tour or stock season to prolong such engagement into an engagement for the whole tour or stock season.

3. (1) The period of rehearsal shall commence on such date as the Manager shall specify not being more than four weeks prior to the production of the play or plays or the commencement of the tour or stock season and shall end on a date to be determined by the Manager.

(2) The Manager will produce the play on the One thousand nine hundred and or on some day not later than one week thereafter and the tour or stock season shall commence on that day.

4. The Manager will pay to the Artist: (a) During the periods of rehearsal such sums (if any) as the Artist shall be entitled to in accordance with the regulations set out in the Schedule hereto and

(b) From the commencement of the tour or stock season the sum of pounds for every week as defined in the said regulations and such sums as are therein mentioned for extra performances.

5. The regulations set out in the Schedule hereto shall be deemed to form part of this Agreement and shall be binding on the parties hereto.

6. If any dispute, difference or question shall arise between the parties hereto upon the construction, meaning or effect of this Contract or any clause, condition or provision herein or in the regulations contained or the rights or liabilities of the said parties respectively under this contract the same shall be referred to a joint committee consisting of not more than three members of the Actors' Association appointed by or on behalf of the Artist and not more than three members from the Association of Touring Managers appointed by or on behalf of the Manager and this shall be deemed a submission to arbitration within the Arbitration Act 1889 or any statutory modification or re-enactment thereof for the time being in force the provisions of which shall apply as far as applicable PROVIDED that this clause shall not be construed to interfere with the right of either party to apply to the Courts for an injunction in any case where either party deem such cause necessary.

IN WITNESS whereof the parties have set their hands this day of One thousand nine hundred and

### SCHEDULE

Regulations applicable to the above Contract.

### REHEARSALS AND REMUNERATION THEREFOR.

Clause 1.—(1) An Artist engaged at a salary not exceeding £6 per week and not being in receipt of a salary from any engagement shall be paid at the rate of half the weekly salary of the Artist for each week of rehearsals, such rehearsals to be of not more than eight hours' duration, excluding a break for rest and refreshment, and in no case shall a week's rehearsal exceed 48 hours.

Provided as follows:—

(a) The time of rehearsal shall begin to run from the time when all Artists called are present or from the time when the rehearsal shall actually commence (whichever time shall be the earlier), and

(b) Notwithstanding any other provision of this clause, provided such Artist shall duly attend all rehearsals for which he is called, he shall be paid not less than half the salary as defined in 1 (1) per week during the period of rehearsals as defined in Clause 3 of the Contract, but all rehearsals while on tour shall be given without payment.

(2) Provided always that the Artist shall, if required by the Manager prior to the commencement of the tour or stock season, when the tour or stock season is for six weeks or less, attend one week's rehearsal free and two weeks when the

(Continued on page 22)

### PARIS LIKES MIDDLETON PLAY

PARIS, FRANCE, July 3.—A new playlet by George Middleton, the American dramatist entitled "Circle" was presented here by the Neveau Theatre and is creating quite a sensation. It is entitled "Circle" and deals with a woman who leaves her husband because she can no longer endure him, and returns to her mother and father. They upbraid her, asking why she married if she did not love her husband, and she replies that she married because she could not stand the estrangement that existed between her parents. They tell her that she, then, must do the same thing that they did for the sake of her daughter, for after all life is just a circle. Mme. Marie Kalfi, M. Finaly, and Mme. Franconi appear in the cast.

### SINGER COLLAPSES ON STAGE

BERLIN, June 26.—Leo Schützendorf, during a performance of "Bluebeard" here this week, at the National Opera, fainted and fell into an open grave on the stage. Since then he has been seriously ill and is at present completely paralyzed.

Schützendorf was recently engaged by Giulio Gatti Casazza to sing in the New York Metropolitan Opera Company next season.

### BUSINESS GOOD FOR TWO

LONDON, Eng., July 3.—Two shows of the entire number of productions now current in London lay claim to turnaway business, and they are vying with each other to convince the public that they are the best attractions in town as a result of this. They are "The Man in Dress Clothes" at the Garrick, and "Tons of Money" at the Shaftsbury.

### "THE WAY OF AN EAGLE"

LONDON, July 3.—A new drama called "The Way of an Eagle," was produced here at the Adelphi, with the following cast: Godfrey Tearle, Darby Foster, Clifton Boyne, Marjorie Gordon, Leila Maravan, Jessie Winter. Norman O'Neill wrote incidental music, and Stanley Bells produced the play.

### AARONSOHN GETS APOLLO

LONDON, Eng., July 3.—Captain Aaronsohn has negotiated with Charles B. Cochran and Edward Laurillard, and has acquired the lease of the Apollo beginning July 15th. He plans to produce a new play by a new author there in August, with a popular star making his reappearance.

### SELWYNS BUY PLAY

LONDON, Eng., July 3.—Selwyn and Company, of New York, U. S. A., have acquired the American rights to "If Four Walls Told," now appearing at the Savoy, which will tour under the direction of MacDonald and Young during the autumn.

### DUNCAN SISTERS A HIT

LONDON, Eng., July 3.—The Duncan Sisters, American entertainers, who will soon conclude their appearance here at the Pavilion have been scoring a tremendous hit. They have been taking five and six encores nightly.

### B. S. MOSS SAILS FOR HOME

LONDON, Eng., July 3.—B. S. Moss, the American theatrical magnate, who spent several weeks in London combining pleasure and business, sailed for home aboard the "Majestic" on June 28th.

### "THE BAT" TO TOUR

LONDON, Eng., July 3.—Gilbert Miller will start a touring company in "The Bat," at the Royal Theatre, Bournemouth, in August, and will keep it running till August.

### HELPING GERMAN WRITERS

BERLIN, July 1.—Hundreds of indigent German authors who haven't the equivalent of a dollar to protect their copyrights in America are to be helped through their difficulties by Dr. George Cartzhe, formerly of the Yale faculty, and Dr. Karl Bertling, both of the American institute in Berlin.

Five thousand authors filed manuscripts in Washington just before the time for copyright guarantees expired. Each paid a fee of \$1, then six marks. Since the restoration of guarantees, it may become necessary for each author to add 345 marks, which most of them do not possess. Americans have interceded in their behalf at Washington.

### TO AID HOSPITALS

LONDON, Eng., July 3.—There will be a special gala performance at the Coliseum tonight, at which a number of stars now appearing in London will be present, for the benefit of the hospitals of London combined. The theatre has been donated with all its receipts by Sir Oswald Stoll.

### LANG REFUSES U. S. OFFER

BERLIN, July 3.—Anton Lang will not go to America to play in summer pageants, although he has been offered fabulous sums to do so. He does not consider himself as a professional and large offers do not attract him.

### "THE RISK" FOR LONDON

LONDON, Eng., July 3.—Baron Henri Rothschild's play "Le Caducee," will be produced in London on July 5th at the Strand Theatre. The version has been adapted by Jose Levy. It will be presented by Arthur Bouchier and Captain Aaronsohn.

### THE KINGSWAY REOPENS

LONDON, Eng., July 3.—The Kingsway Theatre reopened last week under the direction of Benrimo and Associates, who presented a new play called "The Spanish Lovers," adapted from the French, "Les Jardins Aux Mercie."

### RUSSIAN DANCERS AT COLISEUM

LONDON, Eng., July 3.—A company of famous Russian dancers headed by Lydia Lopkova, have begun a season at the Coliseum. The company includes, Leonide Massine, Lydia Sokolova, Leon Wojcikowski, and a ballet.

### "A TO Z" GOING STRONG

LONDON, Eng., July 3.—"A to Z," which is playing at the Prince of Wales Theatre, has passed its three hundredth performance and is now on its way toward the 325th.

### NEW PLAY FOR LONDON SOON

LONDON, Eng., July 3.—"Adam and Eve," a new play by Andrew Melville, is to open this month for a provincial tour prior to a run in London.

### CHARLOTTE LEARNE IN "LILIES"

CHICAGO, July 1.—Charlotte Learne, who in private life is Mrs. John J. Garrity, manager for the Shuberts, will take the Flapper role in "Lilies of the Field" now playing at the Powers Theatre filling the place of Marguerite McNulty who was called to San Francisco to rehearse a part in the new Frazee production which will be put on in San Francisco in August. Miss Learne closes tomorrow night in "Liliom" which ends its season at the Great Northern here. When the new Gaites production starring Arnold Daly opens at the Studebaker on July 30, Miss Learne will have a prominent role in that production.



Harry Jans will spend the summer fishing at Lake Hopatcong.

Ethel Barrymore has been booked for a tour of the Keith Circuit.

Lou Tellegen is headlining the bill at Keith's Washington this week.

Jeanette and Violet are on the bill at Keith's Jersey City, this week.

Frank Hughes will sail for Europe aboard the *Mauretania* tomorrow.

Ray Samuels opens on a tour of the Orpheum Circuit on August 6th.

Lionel Atwell is this week appearing at the Majestic Theatre, Chicago.

Mary Stevens, well known stock actress is writing poetry for magazines.

Billy Shone has discarded his single to do a two act with Louise Squires.

Nora Bayes will be starred in a new show to be produced by Max Spiegel.

Jack Allyn, formerly of Travis and Allyn, has joined Geir's Musical Ten.

Joe Laurie is making a trip to South America for an eight weeks' vacation.

Sylvia Loyal and company will sail on July 8 for France, on the *S. S. Orduna*.

Lou Payton of the Lee Krauss office is away on his usual summer vacation.

Johnny Dowd, of the Keith press department, left for his vacation this week.

Sherman and O'Rourke are headlining the bill at Proctor's 58th Street Theatre.

Charles Althoff and his wife will sail aboard the *Majestic* for Europe, on Saturday.

June and Irene Melva are back in New York after seven months in the West.

Betty Claymore, who appeared in "Afgar," will be seen in a Shubert unit next season.

Fein and Tennyson have been routed over the Pantages Circuit, opening in August.

Harry J. Lane, Equity under-secretary, left on Saturday for a two weeks' vacation.

George "Red" MacKay was the skipper for the Lights Club entertainment on July 1st.

Grace Hayes will open at the Bushwick on July 10, starting a tour of the Keith circuit.

Senator Ford has signed contracts to appear for the Keith Circuit for the next two years.

Alice Morley has reunited with her sister Dot, having recently split with Irene Chesleigh.

Bessie McCoy Davis will appear in Arthur Pearson's unit that will tour the Shubert Circuit.

Helen Joyce has joined Dave Harris' act, and will be seen and heard with songs and dances.

## ABOUT YOU! AND YOU!! AND YOU!!!

Howard and Clark are this week headlining the bill at Keith's 105th St. Theatre, Cleveland.

Gladys Burgette opens on a tour of the Proctor-houses at the 58th Street Theatre on July 6.

Anna France opens a tour of the Keith time with a new single in Hazleton, Pa., this week.

The Mosconi Brothers are spending a month's vacation at Saranac Lake, in the Adirondack Mountains.

Jim and Betty Morgan are spending their summer vacation at their cottage at Lake Hopatcong.

Dot Mack of BeBan and Mack, is recovering from her recent illness at the St. Mary's Hospital.

D. D. H., the vaudeville actor, returned last week from a two months' vacation in England.

Conn and Hart have been routed over the Pantages circuit, and will open in Minneapolis on July 9.

Hyams and McIntyre are spending the summer months at their home at Baldwin, Long Island.

Billy Curtis left New York on his vacation on Monday, which he will spend at Buzzards Bay.

Mabel Blondell, billed as the Female Frisco, is this week appearing at the Rialto Theatre, Chicago.

Johnny DeSilva of the "Goldfish," won a loving cup for being the champion swimmer of the show.

Walter James has been engaged by Joseph M. Gaite for a new production next fall, through Edward Small.

Mary Dawn, recently with "The Spirit of the Mardi Gras," is now doing a single with Fred Rose at the piano.

James Hagan has severed his connection with the Edward Small office, and is now on a vacation in Chicago.

Robyn Adair and her "Sun Kist Synopators" are playing in and around New York for the summer months.

Jack Norworth will next week head the stock company at the Ohio Theatre, Cleveland, playing "La La Lucille."

Fred Roberts has left New York to go to Boonton, N. J., where he will spend the summer with his brother.

Nat Roth, manager of "Liliom" is confined to his hotel room in Chicago suffering with a complication of ailments.

Alice Lorraine is preparing a new musical offering for vaudeville in which she will be supported by an orchestra.

Mary Young, dramatic actress, is going into vaudeville, and next week will be seen at Keith's Boston Theatre.

Carl Cooper, formerly carpenter with the Eastern "Bat" company, is in charge of the stage crew of "Abie's Irish Rose."

Willie Hoppe, famous billiardist is opening a big academy in the Broadway Central Building at No. 1658 Broadway.

Dolly Connelly, last season in Shubert vaudeville, has joined the cast of "The Pin Wheel," at the Earl Carroll Theatre.

Florence Henry is rehearsing a new single called "Coincidence," which she will do under the direction of Hugh Herbert.

Charles E. Jones, who played the part of the cobbler in "Chu Chin Chow" last season, is rehearsing his new single for vaudeville.

Britt Wood has once again been routed over the Pantages Circuit, making his third trip over the circuit in four years.

Arthur Prince is mourning the loss of his brother, Larry Conroy, who died last week. Conroy was last season with "Aphrodite."

Sol Goldsmith, of the Chicago booking firm of Eagle & Goldsmith, returned to Chicago this week after an extended eastern trip.

Jean Merode, last seen in "Just Because" has been engaged by Carl Carlton for a role in the road company of "Tangerine."

Jerry Sullivan, who plays Jeff with Gus Hill's "Mutt & Jeff" show, is spending the summer clowning with the Walter Main circus.

Oakes and DeLour are playing at the Casino Theatre, San Francisco, with Oliver Morosco's Musical Comedy Stock Company.

Tom Powell, a Chicago producer, is planning a number of new musical comedy novelties which he will book in the east next season.

Peggy Brown and Adele Alban have joined Walter Manthey's act, opening this week at the Jefferson. Harry Walker placed them.

Hilda Orth, who has been doing a single act throughout the middle west has joined the cast of "Juvenility," playing over the Orpheum time.

Ethel Marie Purdy has been engaged for chorus work in one of the Shubert Vaudeville Units to be produced by Jack Singer next season.

Edward Ellis who has been in the cast of "The Bat" since the famous mystery play opened at the Morosco in 1920 is leaving the play on Saturday.

Mona Hungerford who appeared opposite John Barrymore in various productions is operating "Mona's Fudge Shop" in Greenwich Village.

Anna Chandler opened Saturday at the Blackstone Hotel, Atlantic City, for a two weeks' engagement, with an option of a longer engagement.

June Aster and Olive Hill opened at the Bal Tabarin in Atlantic City last week to big success, resulting in an engagement for the entire summer.

Florence Shirley has been engaged to appear in "Why Men Leave Home," the new Avery Hopwood piece which Wagnhals & Kemper are to produce.

Fred C. Schopback of the Gus Hill office has bought two acres of land at East Northport, Long Island, on which he will erect a California bungalow.

Joseph Kilgour, Dorothea Mackaye and Charles Lawrence and Peter Lang have been signed by Sam Harris through Edward Small for "It's a Boy."

Rita Greene, formerly of Winchell and Greene, and Jewell DeVoie, formerly of Jewell and Raymond, have combined in a new sister act and will open this week.

Theda Bara who has recently been appearing on the spoken stage will return to pictures. She has signed a contract with the Selznick Pictures Corporation.

Stanley Rogers and Ralph Coleman have combined in a new talking comedy act, in which they will open in Elizabeth, N. J., during the last half of the week.

George Demaral is spending his summer vacation with friends in Chicago. He will open on the Orpheum Circuit early in August, playing west of Chicago.

Wallie Ridge, formerly with the Daley, Mack and Daley act, has retired from show business to enter the contracting business with his father in Pittsburgh.

Billy B. Van, James J. Corbett, Bob Albright, Jay and Milt Britton, and Harry Holman are a few of the male actors on the B. F. Keith Boston bill this week.

Marjorie Gateson left the production of "For Goodness Sake" in Chicago on Saturday night. Ethel Wilson, who has been playing in "Lilies of the Field," has replaced her.

Kate Blancke, who played the leading role in the eastern company of the "Bat" last season, has been engaged to play the same role with the Canadian company this season.

Tom Carmody, who as booking manager of the Western Vaudeville Managers' Association, controls the largest western booking syndicate, is going to Europe for his vacation.

Bert Lytell arrived in New York this week, and will make a personal appearance as the guest of his brother, Wilfred Lytell, who is supporting Marjorie Rambeau in "The Goldfish."

Marionne, a specialty dancer, who appeared with Chief Oskoman, the Indian dancer, in his specialty act with a number of musical shows, is now doing cabaret work in Atlantic City.

Ruth St. Denis, Ted Shawn and their entire company of American dancers sailed on July 4, from England for New York. They have just finished a six weeks' run at the Coliseum, London.

Jay Brennan, Bert Savoy and his brother are spending a short vacation at Narragansett Pier as the guests of Francis X. Johnson, before starting rehearsals with the "Greenwich Village Follies."

Jack Linder's recent acquisition to his family, was not a girl, as mistakenly announced, but a boy, who will answer to the name of Seymour, and in fact answers even now, though he was born on June 17th.

Bobbie Tremaine, formerly with Santos and Hayes, Woodward and Morrissey and Deno and Rochelle are appearing at Bongiovanni's Wildwood Gardens, where they will remain all summer under the direction of Harry Walker.





# THREE O'CLOCK IN THE MORNING

THE WALTZ SENSATION  
BEAUTIFUL ARRANGEMENT FOR  
HIGH CLASS SINGERS

THAT DOWN IN DIXIE FLAVOR

# GEORGIA

A REAL HIT—ANY WAY

DANCE, SONG—EITHER SINGLE OR HM

"You can't go wrong  
With any **FEIST** song"

SAN FRANCISCO  
Pantages Theatre Building  
BOSTON  
181 Tremont Street  
DETROIT  
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TORONTO  
143 Yonge Street  
CINCINNATI  
111 East Sixth St.

**LEO FES**

711 Seventh Avenue



THE UNEXPECTED SENSATION—FOX TROT OR SONG

# STUMBLING

YOU'LL FALL FOR THIS ONE—THE WORDS ARE A SCREAM

SHINING BRIGHTLY

## SWANEE RIVER MOON

A SOLID HIT  
WITH ALL BALLAD SINGERS

# IA

R HMONY

**FEIST, Inc.**

th Anue, New York

CHICAGO  
Grand Opera House Building  
MINNEAPOLIS  
2 Lyric Theatre Building  
PHILADELPHIA  
1228 Market Street  
KANSAS CITY  
Gayety Theatre Building  
LOS ANGELES  
417 West Fifth Ave.

"You can't go wrong  
With any **FEIST** song"



# MELODY LANE

## NEW RADIO INVENTION PROMISES BIG REVENUE FOR MUSIC MEN

**"Unmixer Box" Will Tie Up Radio Program Exclusively to  
Subscribers—Will Bring Big Income to Broadcasters  
and Music Men—Will Be Ready in Fall**

A new radio invention called the "unmixer box," which will be ready for distribution late this fall, will, according to report solve the free broadcasting question which since the craze for wireless entertainment started has loomed up as a bar to the continuance of wireless shows and concerts.

The inability of the broadcasting stations to collect any revenue for the sending out of songs, news, lectures, or entertainment appeared to mark the end of radio entertainment as soon as the broadcasting stations found out that they would have to pay for the performing rights of songs and instrumental numbers, in addition to musicians, singers, actors and others, necessary to furnish the material to be distributed.

Up to the present the broadcasting arrangement of the various stations has been one of publicity, with no revenue whatever, with the exception of that which arose from the sale of material for the making of the radio machines which the broadcasting station proprietors manufactured.

But a few of the manufacturers operated the stations and as much of the material was purchased from other sources the financial outcome of the radio business seemed uncertain. The new invention, however, will not only solve this problem but will add enormously to the revenue of music publishers, composers, and authors, provided that the present copyright law protects the copyright owners in the broadcasting of their numbers.

Opinions of attorneys familiar with the copyright law are almost unanimous in

holding that the broadcasting of copyrighted music is a public performance for profit, and this being a fact, the broadcasters must make a financial arrangement with the owners for the rights to send out the musical portions of their entertainments.

Especially is this believed to be true when the new invention is put into actual operation. This, according to its inventors, will place the broadcasting stations in a position whereby they can commercialize their programs. With this in operation the broadcasters plan to put out high class programs for which they will charge a monthly or yearly rate. The programs will be distributed from central stations on what is called "scrambled" waves and only listeners possessing the "unmixed box" will be able to get the program satisfactorily.

One of the plans of the company which is to handle the box, is to lease it by the year to all who wish to hear the high class programs which are to be distributed.

Those familiar with the radio question declare that unless something of the sort is invented, that the craze will soon be a thing of the past for without financial returns, the sending out of a program that is really entertaining will soon be discontinued.

It is a noticeable fact in connection with this that a number of the broadcasting stations, particularly the smaller ones are announcing closing dates for the summer.

Music men look forward to the new invention with much interest and are confident that if it is a success it will bring a big revenue to them.

### LYRIC FOR THE "KITTEN"

"Kitten on the Keys," Zez Confrey's piano solo, published by Jack Mills, Inc., and said to be one of the most original as well as trickiest pieces on record, has had a lyric written for it by Sam Coslow, who turned out one of the funniest verses he has ever written. The Mills concern has issued a new edition of the song containing the lyric. Coslow is also responsible for "Deedle Deedle Dum."

The "Kitten on the Keys" Victor record which was made by Zez Confrey and his orchestra, and released as a special (18,900) about June 15, is one of the biggest Victor sellers of the month.

### INTERPOLATIONS IN "SPICES"

"Spices of 1922," which opens Thursday night at the Winter Garden, is the second show at the house in succession to bring out a large delegation of music publishers at the opening night. Although the music was written by Cootes and Hanley, the unusually large cast who have different styles of songs to put over, made it necessary to interpolate numbers from several of the local music publishers, all of whom are expecting a helpful plug.

### JOE McKIERNAN A FATHER

Mrs. Joseph McKiernan, formerly Miss Olga Manning, of New York, presented her husband, Joe McKiernan, the well-known song writer, with a baby girl last week. McKiernan is writer of the hits "Cuban Moon," "Don't Take Away Those Blues," "Now and Then," etc.

### MUSIC PUBLISHERS ARRESTED

CHICAGO, July 3.—Charged with having used the mails to defraud, John A. Tenney and Miss Merta Furry, connected with the Chester Music Co., the Riviera Music Co., and the Seton Co., were arrested here last week.

They conducted a music publishing business of the type that advertises in the newspapers to "write a song and make your fortune."

Post Office Inspector Frank M. Davis caused the arrest. The couple are said to have made a fortune from the amateur writers.

### ROSEN'S MOTHER DEAD

When Maurice Rosen, of Jerome Remick & Co., reached Pittsburgh last Saturday, where he had asked to be transferred in order to be near his mother who was ill, he learned that death had beat him in the race by just a few hours. Mr. Rosen, who formerly exploited the Western part of Pennsylvania for Remicks, had been making several trips a month for some time in order to be near his mother whose health was failing. He will remain in Pittsburgh now for an indefinite period.

### McKINLEY MEN BACK

Bob Luders and Will Ellsworth, of the McKinley Music Company sales staff, returned last week from extended sales trips, the former having been through the south and the latter Canada and other northern points. They are planning a new route this week and expect to leave shortly with the McKinley line of popular and standard numbers.

### MUSIC MEN SUE PHONOGRAPH CO.

Twelve music publishers have filed suit in the Ninth District Court of Manhattan against the Cardinal Phonograph Company and a subsidiary firm, the Royal Record Company, both of No. 106 East 19th street, New York City. The action is for royalties due the 12 publishers who have retained Gilbert & Gilbert as counsel. The total amount involved is approximately \$500,000.

The publishers who are suing the Cardinal Phonograph Company are: Irving Berlin, Inc., Leo Feist, Inc., Forster Music Publisher, Inc., Harry Von Tilzer Music Publishing Company, Fred Fisher, Inc., M. Witmark & Sons, Waterson, Berlin & Snyder Co., Richmond-Robbins, Inc., Shapiro, Bernstein & Co., and Ed. B. Marks Music Co. It is believed that the phonograph concern will settle the suit this week and avoid a judgment.

### SCOPPETTO WITH BLAIN

NEW HAVEN, Conn., July 3.—Salvatore Scoppetto has been appointed Eastern representative for the Mark T. Bilan Company, of Minneapolis, and is now busy exploiting a number of their new publications, including "Just Around the Corner," "I've Got the Blues for the Swanee Shore," and "Among the Beautiful Caverns of Laury." The numbers are being played by a number of orchestras and sung by many vaudeville acts.

### IRVING BERLIN RETURNS

Irving Berlin, after a six weeks' absence in Europe is back in New York having arrived on the Majestic on Tuesday. With him he brought a number of new songs and ideas for the coming production at the Music Box.

With him was Hazzard Short, who staged the present Music Box Revue and with him he brought a number of novelties and costume sensations for the production.

### REGISTRATION RULE CHANGED

The regulations regarding the registration of titles have been amended by the Music Publishers' Protective Association so that a title that is registered is good for at least one year. Six months was formerly the limit. At the discretion of the Executive Board, however, if proper cause is found, the time limit may expire sooner.

### BIG LEO FEIST INC. SELLERS

The catalogue of Leo Feist, Inc., contains some of the biggest hits ever issued by this house. This is surprising in view of the fact that it is mid-summer and the entire music business situation dull.

The leaders in the catalogue are "Stumbling," "Three O'clock in the Morning," "Georgia," and "Swanee River Moon."

### PUBLICITY MAN MARRIES

George D. Lottman, publicity manager for Jack Mills, Inc., was married Monday, June 26, to Miss Betty Brackman, non-professional, and cousin of Jack Mills. The couple left this week for Atlantic City, where they will spend their honeymoon.

### MILLS HAS NEW NUMBER

Jack Yellen and Milton Ager have written a novelty comic number entitled "Everything 'I'll be all right," and have had it accepted by Jack Mills, Inc., who will publish the number early in July.

### VACATION FOR MUSIC MEN

By mutual agreement all of the principal music publishing houses were closed on Monday of this week. Preceding the 4th of July holiday the action of the music men gave the employees a three and one-half days' vacation.

### FRISCO MUSIC SALES GOOD

SAN FRANCISCO, July 3.—San Francisco's annual business in music rolls, musical instruments, song and instrumental music publishing has reached the \$12,000,000 mark and is increasing, according to the report of the local Chamber of Commerce.

The firm of Sherman, Clay & Co., jobbers and dealers as well as publishers, alone last year sold 3,500,000 copies of sheet music in the United States and 1,250,000 copies in Europe and Australasia. The firm just completed a banner year. One of the most popular selections in the music world during the past year has been written and composed by California writers. "Whispering" gained such wide popularity in the United States that the Victor company alone pressed one million records of the song. In printing copies of sheet music five carloads of paper have been used.

Paper manufacturers on the Pacific Coast, realizing the extent of the industry, are now furnishing publishers with a special type of paper so that it is unnecessary to negotiate with Eastern manufacturers.

### MUSIC BY MAIL

SAN FRANCISCO, Cal., July 3.—The Anderson Music Co., song writers and publishers, are selling their music through the mails, due to what they consider the "unbusiness like" ways of music dealers. Men and women are selling the Anderson numbers from door to door, and as a result local stores want to put in a line of the firm's numbers. "Her Smile" is the organization's best seller, of which 8,000 copies have been sold in San Francisco since it has been out. Although no stores in New York carry the song, 2,000 copies have been sold in that city by mail.

W. B. Anderson, head of the firm, announces that unless the stores play fair they are going to continue selling by mail.

### BECK PLAYS "THE PICNIC"

Otto F. Beck, organist at the Rialto theatre, featured his solo entitled "The Picnic" on the Wurlitzer Organ last week and received unanimous praise from both the press and public.

The composition imitates a complete old fashioned minstrel show, bringing out all of the songs, instruments that are played and other stunts, making the piece one of unusual originality.

### HOCH AT ATLANTIC CITY

Harry Hoch, of the Waterson, Berlin & Snyder professional department, left Saturday night for Atlantic City, where he will spend a two week vacation.

Sam Levy, of the same department, has opened his tenth successive season at the Rockaways and nearby resorts, where he is plugging W. B. & S. tunes.

### SONG WITH FILM

Neville Fleson and Albert Von Tilzer have written the theme song which will be used in connection with the motion picture "In the Name of the Law," which will open July 9th, at the George M. Cohan theatre.

### SHERBO IN PARIS

Sherbo's Orchestra has just completed the first six months of their engagement at the Hotel Claridge in Paris. This combination of eight men, under the leadership of Jack Beck, was formerly at the Hotel Savoy in London.

### DASH HANDLING BURLESQUE DEPT.

Irving Dash, of Jerome H. Remick Company, will have full charge this season of the burlesque rehearsals and other things pertaining to the placing of the firm's numbers in such shows, etc.



# BURLESQUE

## NEW CIRCUIT OFFICERS ARE ELECTED

DAVE KRAUS PRESIDENT

Final developments in the formation of the Mutual Burlesque Association took place this week, with the election of officers for one year and the settling of a plan of action along which the association will work.

Dave Krauss was elected president, George E. Lathrop, vice-president; Charles Franklin, secretary; Dr. R. P. Tunison, treasurer; Albert L. Singer, general manager. William Grossman, of House, Grossman and Vorhouse, was legal adviser of the incorporators of the circuit, which is capitalized at \$100,000, and will act as legal counsel for the association.

A constitution, plan of operation, and permanent policy of the circuit are now being drawn and will be ready early in July. It is expected to open the circuit on the last Monday in August. One franchise to each member of the circuit will be allowed and there will be thirty-five weeks of bookings. It is planned also to operate a booking office in conjunction with the shows, so that all people booked over the circuit will be picked by the heads of the circuit. This is expected to be productive of better shows.

No definite announcement has been made as to top prices for attractions, or which towns will be on the circuit.

### GERARD'S "FOLLIES" CLOSES

BOSTON, Mass., July 3.—The Gayety Theatre here closed its season Saturday night after an extended run of "Follies of the Day," produced by Barney Gerard. The theatre was to have closed several weeks ago, but the "Follies" proved such a sensation that the season was prolonged several weeks. During the summer the theatre will be remodelled and redecorated, and will open in the fall with a new attraction.

### "FOLLIES" AT JAMESTOWN

The "Mid-Summer Follies," which was produced by Ed. Shafer and Griff Williams, and played two weeks at Myers Lake Park, Canton, and Casino Park, Akron, is playing this week at Jamestown, New York. The company is composed of several burlesquers, including Ethel Shutta, who is featured. Griff Williams has severed his connections with the show, and Walter Batchelor succeeded him as manager of the troupe. Williams said that the show has lost about \$1,000 in the four weeks it has played.

### WATSON IN BUSINESS

Billy Watson has acquired the state rights for the distribution of "Senso," a new disinfectant and mosquito killer, for the state of New Jersey. He and his manager, Dan Guggenheim, have mapped out a sales campaign calling for the services of fifty sales agents.

### BERNARD TO MANAGE BRONX

Hughy Bernard, who managed a show over the Columbia Circuit last season, has been appointed manager of Miner's Bronx Theatre, to succeed William Rife.

### CONROY FOR MONTREAL

Thomas Conroy will manage the Gayety Theatre, Montreal, succeeding B. A. Garfield, who managed the house for the past three seasons.

### THREE WEEKS IN CHICAGO

The Columbia Circuit will have three week stands in Chicago next season. As previously announced The Imperial on West Madison street will play the big Wheel Show, instead of the "Star and Garter." In addition, The Empress in the Englewood Section will offer Columbia shows. The Columbia, of course, will be retained.

Fred Wagner will manage this house, while Wm. Hart remains at the Imperial and Harry Clark will be in charge of the Empress.

The official opening of these houses is set for Aug. 27.

### MEET AFTER 38 YEARS

Billy Watson, burlesque comedian, theatre owner, and merchant of Belmar, New Jersey, where he made his home, staged a reunion party with Jimmy Bresnahan, his former co-worker in burlesque in the barber shop owned by the latter. Watson walked in to get shaved, and he and Bresnahan recognized each other. This is the first time they met since the closing of the season in 1884, when they broke partnership.

### "MIMIC WORLD" REHEARSING

"The Mimic World," the show which Maurice Cain and Danny Davenport are to present over the Columbia Circuit during the coming season goes into rehearsal at the Yorkville Theatre on Tuesday. Prior to its opening on the "wheel," the show will play some preliminary dates. Art Phillips will manage the troupe, and Joe Woods will be in advance.

### MUTUAL SHOWS AT HOBOKEN

The new circuit known as the "Mutual Burlesque Association," will book the shows that will play at the Empire Theatre, Hoboken, during the coming season. Marty Johnson will manage the house as he has done in the past.

### FALKE TO MANAGE "MAIDS"

Charles Falke will manage the "Maids of America" next season. The company will include Fred Reeb, Sidney Page, John Kane, Wm. Legert, Alfonetta Symonds, Flossie Devere, George Leon, and Mildred Franklin.

### KELLY AT IRVING PLACE

Mike J. Kelly is in charge of the front of the house at the Irving Place Theatre, New York. Sadie Banks and Zira are featured this week with the Joe Rose Stock Co.

### NEW ACT ON LOEW TIME

Howard Paden and Ray Read opened on the Loew Time at London, Ont., on July 3. They are negotiating for an engagement with an Affiliated Circuit Unit for next season.

### PERRIN FOR PITTSBURGH

Oscar Perrin, who up to the time the house closed, was manager of the Gayety Theatre, at Albany, has been appointed manager of the Gayety Theatre, at Pittsburgh, succeeding Dan Furey.

### SULLIVAN SIGNS WITH WATSON

Billy Watson has secured Jas. F. Sullivan to play "Grogan" in the new "Krouse-meyer Alley" with his show next season. Jules Jacobs and the Moretti Sisters have also signed.

### THE HARRISES IN ITALY

A postal received from Arthur and Blanche Harris, shows them feeding the pigeons at San Marco Place, Venice, Italy, on June 17.

## NEW SEASON BRIGHT FOR ARTISTS

### B'RLSQ'E PERFORMERS IN DEMAND

Despite the unfavorable outlook at the end of the season just closed, new circuits and conditions in the business now shaping up point to the fact that there will be plenty of employment for burlesque people during the coming season. While the American Burlesque Wheel is practically out of existence so far as activities during next season are concerned, the new Mutual Burlesque Association, just formed last week, and the many openings in Shubert Vaudeville for burlesque people will more than make up for the loss of the American.

One fact which becomes more and more prominent these days is that the legitimate managers have at last become aware of the bountiful talent in burlesque. Managers are now constantly on the lookout for new people from burlesque, and, as can be seen by an examination of the roster of legitimate shows for the coming season, many former burlesque people will have featured positions in productions. Vaudeville, also, is always open to the burlesque performer who has some conception, as most have, of the requirements of that particular branch of the amusement business.

### ROSE CO. AT IRVING PLACE

A number of special features are presented this week at the Irving Place Theatre, New York, with the Joe Rose stock Co. A form contest will result in the chorus girl having the best figure receiving a \$25 prize on Saturday night. A song writers' contest is to be held on Wednesday evening; amateur night on Thursday and country store on Friday.

The bill this week includes a dramatic playlet presented by Sadie Banks and Dave Shafkin. The burlesque presents a funny idea of "Life in Prison."

Zira appears in a snake dance, in real oriental costume and style.

### REDELSHEIMER BOOKINGS

Lou Redelsheimer has booked for this week's stock at the Gayety, Philadelphia. Billy Wallace and Ray Duncan, comedians; Lester Fad, straight; Grace Goodale, ingenue; and Clara Fancy and Caroline Ross, soubrettes. For The Priscilla, Cleveland, he engaged Althea Giles, soubrette; Jack Hunt and Ben Moore, comedians. Harry Seymour, Grace Howard and Margie Catlin are held over for this week.

### MORRIS WRITING THREE

Sam Morris has been engaged to write the Henry Dixon show that will tour the Shubert Circuit, and the Molly Williams and Rube Bernstein shows that will go over the Columbia Circuit. He is also negotiating with Jennie Jacobs to write the unit she will produce over the Shubert Circuit.

### HARRY ROSE WITH HERK

Harry Rose, who last season managed the Academy Theatre at Buffalo, N. Y., has arrived in New York City. Rose will manage a unit or a house for the Affiliated

### JAFFE ENTERTAINS

George Jaffe entertained the members of the Burlesque Club last week with some wonderful "passes."

### STAFF CANNOT CARRY WIVES

If an order issued by the Columbia Amusement Company becomes effective, members of the working staffs of the various shows cannot carry their wives with them during the coming season.

In former years managers and producers of the show when engaging the crew often would ask if the man did not have a wife who could work in the chorus.

Various arguments have occurred in shows which have been instigated by the wives of both the crews and the comedians and this order has been issued in an effort to stop matters of this nature. It does not affect the comedian or other members of the personnel.

### ENGAGED FOR OLYMPIC

McAllister and Shannon have been re-engaged to do the comedy at the Olympic theatre. They will open at the 14th street house on Monday. Next season will not see this team in burlesque, as they are now preparing to enter vaudeville in an eleven people act which they will write and stage themselves.

### SIGN FOR "BREVITIES"

Bernice La Barr, Walter Brown and Jay C. Flippen have signed with Ed E. Daley's "Broadway Brevities" show on the Columbia Wheel.

### SIGN WITH GERARD

Barney Gerard has signed Chester Nelson, Ethel Gray, Johnny Dooley, Jimmy Hussey, and James B. Carson for his Unit shows.

### MORTON BACK WITH OLYMPIC

Nat Morton will return to the stock at the Olympic, New York, for his third engagement there this season.

### KITTY CARLIN SIGNS

Kitty Carlin has signed with the Billy Watson Show for the season. She is spending her vacation at Crawfords, N. H.

### SYLVIA SAVILLE IN EUROPE

Sylvia Saville is enjoying her visit to Europe. At present she is in Switzerland.

### SADIE BANKS SIGNS

Sadie Banks has signed with the Sam Sidman Show as leading woman for next season.

### PLAYING SUN TIME

George Hayes, Joe Mack and Dorothy Earl are playing the Gus Sun Time.

### TICKET BUREAU CLOSES

The New York Ticket Bureau, a branch of the Shubert office which took care of theatre parties and other affairs of like description closed for the summer months on Saturday. This department was opened by the Shuberts during the past season and was under the supervision of Florence Patek and Leo Scher. Special rates for theatre parties and conventions, etc., were given by the office to various societies.

### MEXICO BARS FILMS

LOS ANGELES, Cal., July 3.—According to the announcement of the Mexican Consul here motion pictures which in any way libel that country or its natives will not be allowed to be shown in Mexico.

Not only will the films condemned be barred from Mexico, the Consul said, but all the products of the manufacturing company will be barred. The order, it is said, has been authorized by President Obregon.



# DRAMATIC and MUSICAL

## PLAYERS FUTURE PLANS

The Neighborhood Playhouse of No. 446 Grand street, where many new and meritorious plays have started and which for the past few years has attracted much attention have many plans for the future years.

While no productions are to be made until 1923, lines are already being laid down for the future and the directors of the players are most enthusiastic for the future.

Miss Alice Lewisohn, who is largely responsible for the success of the small group of artistically inclined players, tells briefly of the outlook and the production plans for the future.

"This year," she says, "that marks for the Neighborhood Playhouse its eighth season of real adventure, has been remarkably eventful to our organization. It has meant such growth and development that it leaves us almost breathless at the end of the season.

"From the Madras House to the Follies, with the Color Organ half way, with Salut au Monde still ringing in our ears, we feel that we must pause and take stock before throwing ourselves into another season of production.

"The seven years of experiment show a permanency of direction, as well as a permanency in the playing group. A glance at the play bill of our last performance will show many of the names that appeared on the program of the opening festival. This has meant the stimulating experience of growing up together, of rare contacts, the refreshing enthusiasm and abounding vitality of the festival dancers and the Neighborhood Players, the vision, the personality, the maturity of such friends as Sarah Cowell Le Moyné and Yvette Guilbert, who have contributed so generously to this co-operative enterprise.

"The wildest catholicity has marked the programs: motion pictures, plays in Yiddish with Ben Ami, Whitford Kane, with his Irish Players; Dunsany, Shaw, Galsworthy; translations from the Spanish, the French miracle Gorbair with Yvette Guilbert, the Japanese Noh, Russian ballets, Hebrew festivals, illustrate our dramatic adventures.

"Our groups have responded to this wide range of experience with enthusiasm. Our audience, too, has been generous with its response, but there are vistas beyond which open up greater possibilities and that demand a more complete expression than we have thus far been able to achieve.

"In addition to presenting the purely dramatic forms, it is hoped to continue experiments in the lyric drama and revitalize, through some new mode, the spirit of the ancient ritual festivals. The production of the "Salut au Monde" indicated infinite possibilities in this synthetic art form.

"To achieve the subtle interpretation of these varied productions it is necessary to have, besides adequate cultural background, a sufficient training in vocal and plastic technique.

"We have a nucleus for such a group. Many of our neighborhood relayers and festival dancers, since their earliest settlement contacts, have been fitting themselves for just such an experience, but it is a long and difficult road, and much time and study, and the means for that time and study are needed. Actors who for years have been schooled in repertory both here and abroad have brought the qualities, combined with the sensitiveness, open-mindedness and the desire for further experiment. New recruits are still needed, and we hope to search for and seek the gifted and add them gradually to our number.

"In brief, combined with our Festival Group, we hope to begin our next season of production with a group who will devote the year exclusively to building up a repertoire as varied and extensive as possible."

## BELASCO TO DO GUITRY PLAY

Sascha Guitry, the young French author, has written a play entitled "Une Petite Main Qui Se Place," which David Belasco is having adapted for early production. Roughly translated the title is "The Dressmaker's Helper Gets A Job" but this hardly conveys the full portent of the Gallic idiom.

The adapting has been under way for several months under the supervision of Guitry, in Paris, but the adapter, whoever he or she may be, is in for a hard time of it. The piece is full of the Parisian subtleties and innuendoes that delight the audiences over there but are so difficult of translation. The plot concerns the usual infidelity of the young wife and the anger of the old husband. Detectives supply the husband with moving pictures showing the wife and her lover in flagrant delecto. These are thrown on the screen with news items and a regular movie program, the ostensible object being to "kid" the pictures. A paralleling situation arises out of the husband's having studied medicine while young. He believes himself to be a doctor and has the patients enter as he cries, "Next" even though there be but one patient.

Mistaking various persons who come to the house on business, for patients, various laughable situations occur, until finally a little dressmaker's apprentice enters. She has lost her job because she does not know how to sew and comes to the doctor, seeking a position. He questions her as to her ailments and, when the girl at last tells her story, gives her a position as maid. When his wife betrays him the little girl is there to comfort him. She falls in love with him and he hardly knows what to do. He asks her if she is innocent and she replies, "Yes, isn't that right?" "Shouldn't I be?" He is embarrassed and almost chokes over his breakfast before replying, "Yes, of course" and adding "That will remedy itself later." This, of course, is not a literal translation of the French, and is only one bit of conversation out of many, so that the intrepidity of the adapter can be imagined. To keep the English version from emerging as a subject for police court and censorship litigation or from losing all its sparkle and punch will take the work of a master hand.

Guitry is a man in his middle thirties, built in generous proportions, and loved by Parisians for the mischief and humor of his works.

## GUILD GETS SHAW PLAY OPTION

An option on all Bernard Shaw's plays is the reward the Theatre Guild won by their production of "Back to Methuselah" early in the season.

Lawrence Langner, now in London, received the confirmation of this. In a letter received by him the matter is decided as follows:

"My dear Langner:  
"Yes, your letter of the 12th correctly summarized our understanding except that though I have stood out for a minimum payment of \$2,500 win, lose or draw, I never asked for an advance or been in a hurry for a contract. Of course I have no objection to either; but I wish to affirm that it is the Guild and not the author that gets these attacks of nerves.

"I am not to deal with the plays in New York without giving the Guild a lookin unless I yield to an overwhelming impulse to treat them shabbily and lose my reputation for being the most reasonable man now living.

"Faithfully,

"G. BERNARD SHAW."

## "KIKI" MATINEES CUT

The mid week matinees of "Kiki," in which Leonore Ulric is appearing at the Belasco Theatre, will be omitted during the month of July.

The usual Saturday matinee will be given.

## BEACH OPENINGS FOR BDWY. SHOWS

ATLANTIC CITY, N. J., July 3.—This city has during several years past been the beginning point of a number of new plays each year, some of which eventually obtained Broadway success, and some of which went from here to the storehouse. Each summer it has been the custom of theatrical managers to open their new productions here before showing them to New York audiences, and although one of the foremost of these initiations was removed this year, viz, the "Zeigfeld Follies," this summer's crop of new plays is more auspicious than any preceding year.

Beginning today Nixon's Appollo will house, for one week, the production of "That Day," which Richard Herndon is sponsoring. The play from the pen of Louis Anspacher will be played by the Belmont Theatre Company of New York, with a cast including Bertha Mann, Hedda Hopper, Frederick Truesdell, George MacQuarrie, Frances Neilson, Raymond Hackett, Ellis Baker, Edward Fielding, Agnes Atherton, Henry Mowbrey. Iden Payne staged the piece.

During the week of July 10, John Golden will present a new play called "Monica" at the Appollo, with Grace La Rue and Hale Hamilton heading the cast. Supporting them will be Leilia Bennett, Theodore Westman Junior, and Nydia Westman, who peculiarly enough will play the roles of brother and sister. The piece, which was staged by Winchell Smith is described as a novelty.

During the following week, the week of July 17, there is no production booked in, but the following week, that of July 24, Wagenhals and Kemper, whose success since their return to the production field last year has been phenomenal, will present a new farce comedy by Avery Hopwood entitled "Why Men Leave Home." The production of this piece will aside from presenting a notable cast, bring from New York the leading theatrical critics and producers, who have evinced much interest in the forthcoming production.

The week of July 31 will see the production by David Belasco of a new starring vehicle for that versatile star, Frances Starr, who will be seen in a sea-going comedy by Hubert Osborne, entitled, "Shore Leave." Following close upon its run here the play will open for an extended engagement at the Lyceum Theatre, New York.

There are a number of other notable openings scheduled here later in the season, all of which give promise of making local theatrical history.

## TO SPEAK FOR WOMAN'S PARTY

Minnie Maddern Fiske is to head an Actresses' Committee formed by the National Woman's Party, according to an announcement by that organization. Mrs. Fiske will speak in the party's behalf at towns visited by her theatrical company.

Mary Garden has been made chairman of the Singers' Committee of the National Woman's Party.

The organization has received a check for \$1,000 from Mme. Ganna Walska, now in Paris. In a letter Mme. Walska says: "I came to America as a Polish citizen, but I am happy to be an American citizen, for your country has shown such splendid recognition of women."

## GERMAN THEATRE PLANNED

At a meeting held last week in Maenherchor Hall, 56th street, near Third avenue, plans for the erection of a new German art theatre, were formulated.

Actors, actresses, prominent men and women in business and the arts met to organize a fund campaign.

It is hoped to raise \$250,000 and those in charge believe that it will be accomplished. Among those who took part were David Meyer, Carl Crossman, Emanuel Reichter, Grete Meyer, Magistrate Oberwager and others. A collection of \$1,500 was taken.

## NEW MANAGER FOR UNITED PLAYS

Dr. Max Simon, who has been connected with the United Plays, Inc., for some time, has been made its general manager. The United Plays, Inc., own and control several thousand plays by German and Middle Europe authors, and as the plays of the former are coming to the front next season, according to present indications, Dr. Simon is peculiarly well fitted to his new duties. For a score of years he had considerable experience as dramatic and artistic advisor of the German Theatre in this city, from the time of Heinrich Conried to that of Rudolph Christian, and is himself a playwright.

As predicted in the CLIPPER several months ago, the United Plays, Inc., have since been instrumental in placing upon the American market many foreign plays, and producers like Al Woods and others have themselves gone abroad and returned with several German plays, declaring that at present Germany is the liveliest country as far as play writing was concerned.

That German plays will dominate the next season to a considerable extent is the opinion of Dr. Simon, who has kept in close touch with the situation. Germany, he believes, is fast taking the place held by the Hungarian playwrights who have long been noted for their original ideas and method of treatment. For out of the political and economic debacle of the Teutons, with which they were confronted after the war, the minds of their authors have emerged remarkably clear.

During the war, Dr. Simon pointed out that nothing of lasting value had been written by German playwrights. Everything was overshadowed by the military events. Directly after the war the plays by German authors were confined mostly to two themes. One was the revolution, used in serious works, and the other was satirical material built around the profiteers. At that time the plays have varied expressions and other features which sounded crazy to others but Germans.

It took two years for the writers to regain their mental poise, and since 1920 their works have been normal and immensely human, both in theme and technique. Not one of the new German plays contains a monarchistic or national note. All have a general appeal to mankind, and therefore are suitable for production almost anywhere, says Dr. Simon, who made it clear that he was not making the statement in a bombastic sense of the word, but merely stating so after careful study of the situation. German minds he found are being changed politically, but those of the authors remain unchanged.

The mortgage held on certain desirable theatrical qualities of the Hungarian writers, is being taken over by the German writers whose similar quality is beginning to surpass that of the Hungarian. The reason why German playwrights are surpassing those of America, Dr. Simon attributes to the American writer revolving too much around the same theme. With the exception of Eugene O'Neill, American writers all seem to be in the same rut, in the eyes of those abroad.

## JUDGES FOR COOPER NOVELS

Lee Shubert, A. L. Jones and Mark Eisner have been selected by the Fenimore Country Club to act as judges who are to read and pass upon the dramatizations of James Fenimore Cooper's novels, for which the club is offering a prize, as well as a presentation. The work accepted will be produced in the theatre of the country club's grounds. Contestants may submit any number of manuscripts, but all must be based on one of Cooper's novels. The club prefers "The Spy."

## "IT'S A BOY" ON THE 17TH

Sam Harris's production of "It's a Boy," in which Lewis and Gordon are understood to have an interest, opens at Atlantic City on July 17. If it is satisfactory, after a short preliminary tour, it will open in New York early in August.



## B. F. KEITH VAUD. EX.

## NEW YORK CITY

Palace—Joe Brown—Lou Tellegen & Co.—Arnaud Brothers—Van & Schenck—Dave Harris & Co.—Mae West—Paul Nolan & Co.—Bankoff & Co.

Riverside—The Lovellos—Walsh & Edwards—Whiting & Burt—Bessie Browning—Van & Corbett—Klown Revue.

81st Street—George Moore & Mary Jane—Harry Cooper—Gier's Musical Ten—Saxton & Farrell—Adrian Steeple—Laura & Billie Dreyer.

Broadway—Bob Anderson & Pony—Daly, Mack & Daly—Will J. Ward.

Jefferson (First Half)—Tom Smith. (Second Half)—O'Connell & Lewis.

Franklin (First Half)—O'Connell & Lewis—Al. K. Hall & Co.—Maude Earle & Co.—Lew Wilson. (Second Half)—Lady Tsen Mol—Jarron—Marino & Martin.

Regent (First Half)—Bobby Folsom—B. C. Hilliam. (Second Half)—Rule & O'Brien—Wm. Edmunds & Co.

Coliseum (First Half)—Neil McKinley—Alman & Howard—Creole Fashion Plate—Toney George Co. (Second Half)—Wm. Moore & Co.—Al. K. Hall & Co.—Jack Rose—Pedestrianism.

Fordham (First Half)—Castleton & Mack—Diamond & Brennen—Bailey & Cowan—Al. Shayne. (Second Half)—Ledy & Ledy—Low, Wilson—Buckridge, Casey Co.

Hamilton (First Half)—Rule & O'Brien—Lady Tsen Mol—Marino & Martin—Buckridge, Casey Co. (Second Half)—Gilfoyle & Lange—Maude Earle & Co.

## BROOKLYN

Orpheum—The Faynes—Frank Gaby—Diane & Rubini—Lester Allen—Ted Lewis & Band—Dooley & Coogan—Jack Donahue—Rajah.

Bushwick—Alice de Garmo—Ryan, Weber & Ryan—Laughlin & West—Grace Hayes—Harry Holman & Co.—Mel Klee—Ted Lewis & Band—John & Nellie Olms.

## BALTIMORE

Sidney Phillips & Co.—Ona Munson & Co.—Monroe & Grant—The Comebacks—Jessie Reed—Barrett & Farnum—Alexanders & Smith—Joe Cook.

## DETROIT

Kerr & Weston—Besazien & White—Jennier Bros.—Morok Sisters—A. & L. Sheldon—Ben Smith—Shireen.

## CLEVELAND, OHIO

105th Street—Louise & Mitchell—Ruby Royce—McCarthy & Sternard—McLath & Deeds—Higgins & Bates—Chas. Irwin—Howard & Sadler—Rice & Werner—Harry Breen—Henodde Troupe.

## PITTSBURGH

Hazel Moran—Lexus & O'Connor—Kennedy & Berle—Franklyn—Charles—Vernon Stiles—Lionel Atwill & Co.—Demarest & Collette—Lohse & Sterling.

## SYRACUSE

Ulis & Lee—Holliday & Willette—Bork & Sawm—Arthur West—Harry J. Conley & Co.

## PORTLAND, ME.

Gold & Edwards—Douglas & Earl—Seamon & Conrad—Matylee Lippard—Tarzan—Geo. Austin Moore.

## RICHMOND AND NORFOLK, VA.

Sherman & O'Rourke—Lew Dockstader—Gosler & Lushy.

## NORFOLK AND RICHMOND

Chad & Monte Huber—Crafts & Haley—Arthur Alexander & Co.—Alleen Stanley.

## FAR ROCKAWAY

(Last Half)—Toney George & Co.—Bailey & Cowan—Al. Shayne—Creole Fashion Plate—Bobbe & Nelson—Wm. Seabury & Co.

## BOSTON

H. J. Sidney Co.—Eddie Miller—Andrieff Tric—Billy Glason—Mary Young—Frances Arms—George Le Maire—Cartmell & Harris.

## PHILADELPHIA

Bob Albright—Fanny Brice—Swift & Kelly—Marshall Montgomery.

## WASHINGTON

Artistic Treat—Ann Gray—Eddie Ross—Eva Shirley & Band—Princess Wahletka—Maurice Diamond.

## ORPHEUM CIRCUIT

## CHICAGO

Majestic—Howard & Clark—Montgomery & Allen—Cansino Bros. & Wilkins—Frances Kennedy—Zelaya—Fred Hughes.

State Lake—Dave Schooler—Venita Gould—Reynolds & Donegan—Billy Beard—Fries & Wilson—Block & Dunlop.

## KANSAS CITY

Main St.—Gilbert Wells—Murray Kissen—Olcott & Ann—Emilie Lea—Roy La Pearl—Lillian Gonne.

## LOS ANGELES

Orpheum—Harry Carroll—Flanigan & Morrison—Murray & Gerish—Gallagher & Martin—Niobe—Show Off—Paul Decker.

Hill St.—Frawley & Louise—Barclay & Chain—Karl Karey—Robbie Gordone—Willa & H. Browne.

# VAUDEVILLE BILLS

## For Next Week

## SAN FRANCISCO

Orpheum—John Steel—Flo Lewis—Bill Robinson—Mildred Harris & Co.

Golden Gate—Ben E. One—Cavana Duo—Kennedy & Rooney—Hardy & Clay.

## MILWAUKEE

Palace—Doyle & Cavanaugh—Harry Langdon—Jack Osterman—Kluting Animals—Chas. Wilson.

## MINNEAPOLIS

Hennepin—Emma Carus—Jack Bennie—Fern & Marie—Luster Bros.—Creations—Ethel Parker & Boys.

## F. F. PROCTOR

## Week of July 3

## NEW YORK CITY

Fifth Ave. (First Half)—Hershel Henlere—Bally Hoo Trio—Swift & Kelly—Devil Land—Green & Myra—Marino & Martin. (Second Half)—Wonder Act—Will J. Ward—Nazarro & Bubbles.

125th St. (First Half)—Pierce & Ryan—Ziska—Bond & Wilson—Jack Collins Co. (Second Half)—Alcide Capitain—Lambert & Fish.

58th St. (First Half)—Al Stryker—Sherman & O'Rourke—Stan Stanley Co.—Tickle Toes—McNally & Ashton. (Second Half)—Gladys Burbett Co.—Pierce & Ryan—Leona Hall Revue—Ziska—Wyeth & Wynne—Jack Collins Co.

23d St. (First Half)—Dixie Hamilton—Marks & Leonard—Sylvia Loyal Co.—Reed & Sieman. (Second Half)—Stolen Sweets—Lillian Foster Co.—Mel Klee—M. & C. Shelvey.

## ALBANY

(First Half)—Nathan Bros.—Neil & Witt—Loughlin & West—Geo. Morton—Donegan & Allen. (Second Half)—Kaika & Stanley—Jean Morgan—Memories—Anthony & Arnold—Stars Record.

## ELIZABETH

(First Half)—The Shattucks—Carmen Ercell—Foster & Semon—Words & Music. (Second Half)—The Philmers—Rogers & Coleman—LeMair & Wilson—Dot Davis Inter. Revue.

## MT. VERNON

(First Half)—Gier's Musical Ten—Larry Comer—Howard & Sadler—Four Mortons—Clinton & Rooney—J. S. Blundy Co. (Second Half)—Wm. Edmunds Co.—Dixie Hamilton—Devil Land—Bally Hoo Trio—Tom Smith Co.

## NEWARK

(First Half)—Chas. Althoff—Maud Healy Co.—Nat Nazarro & Bubbles—Tom Smith Co.—Grace Hays. (Second Half)—Clinton & Rooney.

## SCHENECTADY

(First Half)—Kafka & Stanley—Jean Morgan—Memories—Anthony & Arnold—Stars Record. (Second Half)—Nathan Bros.—Niel Witt—Loughlin & West—Geo. Morton—Maurice Diamond Co.

## YONKERS

(First Half)—Lambert & Fish—Leona Hall Revue—Coughlin & Taylor—Neil McKinley—Royal Venetian Five—Diaz Sisters & Powers. (Second Half)—Three Kirkillos—Bond Wilson Co.—Worth Wayton Four—Burke & Durkin.

## B. F. KEITH VAUD. EX.

## Week of July 3

## NEW YORK CITY

Harlem Opera House (First Half)—Billy Glason—Stolen Sweets—Bradbury & Scully—Three Kirkillos—O'Neil & Flippen—Sultan. (Second Half)—Sully & Houghton—Neil & McKinley—Dorothy Shoemaker—O'Donnell & Lewis—Tickle Toes.

Henderson's (First Half)—Morin Sisters—Florence Brady—Chas. Harrison Co.—Welch & Norton—Leavitt & Lockwood. (Second Half)—Little Yoshi—Hazel Crosby Co.—Foster & Seamon—Dave Harris & Band.

## ATLANTIC CITY

Cook, Mortimer & Harvey—McCoy & Walton—Madam Herman—Quixey Four—Six Hassans.

## BOSTON

Boston—The Faynes—Houston Ray—Roger, Gray & Co.—Bob Hall—Sherman & Rose.

Scollay Square—Van & Tyson—Francis & Hume—Miller Sisters—Douglas & Earl—De Peron Trio. Washington St.—Novelty Peretios—Sid Gold & Bro.—Fabee & Bernet—Willie Solar—Weber & Rednor.

## ELMIRA

(First Half)—Vincent Bros.—Eddie Tanner Co.—Fairfield Four—Fatima La Roche Co. (Second Half)—Motorcycle Girls—Hughes & Moore—Henry & Williams—Rising Generation.

## HAZELTON

(First Half)—Brown & Demont—Foster & Joyce—Anna Francis—Songs, Step & Smiles. (Second Half)—Farrell & Owens—Harold Kennedy—Miller & Murphy—Parisian Trio.

## HOLYOKE

(First Half)—Heras & Wills—Johnston & Ward—Maker & Redford—Cardo & Noll—Dotson—Maurice Diamond Co. (Second Half)—Polly Dassi Circus—Barnett & Farnum—Reed & Selman—Lane & Hendricks—Lydia Barry—J. Desmond Johnson Co.

## JERSEY CITY

Bissett & Scott—Frank Shields—Jennette & Violet.

## LYNN

(First Half)—Hegedus Sisters—Jean Granese—Runaway Four—Ben Welch. (Second Half)—Gautier Bros. Toyshop—Gray Sisters—Jack Donahue—Princess Rajah.

## LEWISTON

(First Half)—Fitzgerald & Carroll—Gray Sisters—Overholt & Young—Montague Love—Gautier Bros. Toyshop. (Second Half)—The Brightons—Helen Pingree—Philbrick & De Voe—Stan Stanley—Paul La Varre & Bro.

## LANCESTER

(First Half)—Lindington & Grant—Loring & Lessig—Wayne, Marshall & Candy—Earl Cavanaugh Co. (Second Half)—Bellis Duo—Bernard & Meyers—Jean Sothorn—Crisp Sisters Co.

## MONTREAL

Seamon & Conrad—Gold & Edwards—Matylee Lippard Co.—Rule & O'Brien—Holliday & Willette—Tarzan.

## MORRISTOWN

Toto Hammer Co.—Thornton & Flynn—Alton & Allen—Shelby Trio.

## NEW BEDFORD

Hegedus Sisters—Jean Granese—Ben Welch—Runaway Four.

## NEW LONDON

(First Half)—Will Quinnell—Lilly Kovacs—Rosmond Johnson Co.—Dave Manley—Rolly Darius Circus. (Second Half)—Harris & Wills—Crow's Nest Inn—Cardo & Noll—Three Wilson Girls.

## NORTH ADAMS

Toto Hammer Co.—Neff & Rankin—Thornton & Flynn—Alton & Allan—Shelby Trio.

## PITTSFIELD

Toto Hammer Co.—Fay & Florence—Neff & Rankin—Raymond Bond Co.—Harry & A. Stanley—O'Connell & Lewis—Shelby Trio.

## PITTSBURGH

Flaherty & Stoning—Roland & Knight—J. C. Lewis Co.—Joe & Clara Nathan—Thomas & Frederick Sisters—Cell Mates—Helen Moretti—Stanley & Doman.

## PITTSBURGH

(First Half)—Burke, Larry & Clifford—Stanley & Attree—Cornell & Lorena—Crisp Sisters—Conn & Hart. (Second Half)—Lucky & Harris—Ray & Helen Walzer—C. Barney Co.—Wynn, Marshall Candy—Morok Sisters.

## PATERTON

(First Half)—Gladys Burgette Co.—Geo. Roland Co.—Carpos Bros.—Dolly Davis Revue. (Second Half)—Lindley's Sorenders—Fields & Mason—Sherman & O'Rourke—Al Stryker.

## SHENANDOAH

(First Half)—Burke, Larry & Clifford—Stanley & Attree—Cornell & Lorena—Crisp Sisters—Conn & Hart. (Second Half)—Lucky & Harris—Ray & Helen Walzer—C. Barney Co.—Wynn, Marshall Candy—Morok Sisters.

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## SCRANTON

Poli's (First Half)—Hoffman & Hughes—Margaret Ford—Berick & Hart—Morrisey & Young—Danny Dugan Co. (Second Half)—Bird Cabaret—Ulis & Le—Foster & Ray—Gordon Dooley—Tom Brown's Melody Revue.

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## SPRINGFIELD

Palace (First Half)—Don Fong Gue—Barrett & Farnum—Cell Mates—The Le Grohs—Lilletta Co. (Second Half)—Melva Sisters—Oh You Shiek—Joe Browning—Bowers, Walter & Crooker.

## WATERBURY

Palace—Theresa & Wiley—Ackland & Mae—Lansing & Co.—Arnold & Weston—The Little Cottage.

## WORCESTER

(First Half)—N. & J. Farnum—Kramer & Griffith—Pepper Box Revue—Sharkey, Roth & Witt. (Second Half)—Don Fong Gue—W. & G. Ahearn—Cell Mates—The Le Grohs—Lilletta Co.

## WILKES-BARRE

Poli's (First Half)—Bird Cabaret—Ulis & Lee—Foster & Ray—Gordon Dooley—Tom Brown's Melody Revue. (Second Half)—Hoffman & Hughes—Margaret Ford—Berick & Hart—Morrisey & Young—Danny Dugan Co.

## MARCUS LOEW CIRCUIT

## NEW YORK CITY

American (First Half)—Carl & Emma Frabel—Crowley & Miles—Wheeler & Potter—Harry White—Florence Perry—Henry B. Toomer & Co.—Steppe & O'Neill—Old Timers. (Second Half)—Arch & Vera—Harry Watkins—Donald Sisters—Officer Hyman—Morton Jewell Troupe—LaVine, Audrey & Ritz—Hal Johnson & Co.—Lewis & Rogers.

Boulevard (First Half)—Paramo—Shea & Carroll—Hal Johnson & Co.—Bert Walton—Donald Sisters. (Second Half)—King Bros.—Harry White—Schaeffer, Weymer & Carr—Dunham & Williams.

Delaney St. (First Half)—Arch & Vera—Katherine Stang & Co.—Officer Hyman—Haig & Le Vere—Leo Zarrell Duo. (Second Half)—The Lytells—Flo Ring—Arthur & Lydia Wilson—Jas. Kennedy & Co.—Fraser & Bunce—Sylvia Mora & Reckless Duo.

Greeley Sq. (First Half)—Armstrong & Neville—Flo Ring—Tucker & Clare—Songs & Scenes—Lewis & Rogers—Wyoming Trio. (Second Half)—Jack Hanley—Patten & Reid—Rubini Sisters—Harry Hines—Camia & Co.

Lincoln Sq. (First Half)—Lewis & Brown—Corinne Arbuckle—Schaeffer, Weymer & Carr—Armstrong & James—Aronty Bros. (Second Half)—The Gaudsmiths—Gordon & Demar—Hodge & Lowell—Jack Strauss—Bothwell, Brown & Co.

National (First Half)—May, McKay & Sisters—Lavine, Audrey & Ritz—Hodge & Lowell—Jack Strauss—The Gaudsmiths. (Second Half)—Florence Perry—Nola St. Clair & Co.—Kennedy & Davis—Aronty Bros.

Orpheum (First Half)—Daley & Berlew—Orville Stamm—Patten & Reid—Joe Mack & Girls—Jo Jo—Sylvia Mora & Reckless Duo. (Second Half)—John Reagy & Co.—Exposition Jubilee Four—Una Clayton & Co.—Bryant & Stewart—Alexander Bros. & Evelyn.

State (First Half)—Daley Bros.—Rubini & Rosa—Hazel Crosby—Fraser & Bunce—Nola St. Clair & Co.—Lew Hilton—Bothwell, Brown & Co. (Second Half)—Melnotte Duo—Bell Baldwin—Wheeler & Potter—The Old Timers—Lew Hilton.

Victoria (First Half)—The Lytells—Cook & Vernon—Gypsy Songsters—Harry Hines—Camia & Co. (Second Half)—Leo Zarrell Duo—Hazel Crosby—Joe Mack & Girls—Steppe & O'Neill—Daley & Berlew.

Avenue B (First Half)—Rekoma—Mack & Reading—Dreon Sisters—Five Troubadours. (Second Half)—Frank Hartley—Sisters & Jordan—Regal & Mack—Fred La Reine & Co.

## BROOKLYN

Fulton (First Half)—Jack Hanley—Henrie Sisters—Jas. Kennedy & Co.—Dunham & Williams—Rubini & Rosa. (Second Half)—Paramo—Cook & Vernon—Shea & Carroll—Jo Jo—Road to Vau-deville.

Gates (First Half)—Alexander Bros. & Evelyn—Kennedy & Davis—Una Clayton & Co.—Exposition Jubilee Four—Coslar & Beasley Twins. (Second Half)—Armstrong & Neville—Rubini & Rosa—Honey-moon Ship—Tuck & Clare—Songs & Scenes.

(Continued on page 25)

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**MR. EDDIE DARLING**

**MR. MARTIN BECK**  
**MR. FRANK VINCENT**

For the many kindnesses shown me during my first season playing over the B. F. KIETH and ORPHEUM Circuits

Direction of SMITH & FORKINS

(Continued from page 14)

tour or stock season is for a period exceeding six weeks.

(3) All rehearsals shall be held within 10 a. m. and 10 p. m., but if owing to any unforeseen circumstances a rehearsal is extended beyond the hour of 10 o'clock the Manager shall pay any reasonable expenses that the Artist shall incur in providing proper means of transport for the return of the Artist to his home.

(4) Notwithstanding the provisions of Sub-Clause 2 of this Schedule, if the duration of any rehearsal shall exceed eight hours the Artist shall be paid 2s. 6d. per hour or any part of an hour up to 12 midnight, and 5s. per hour or any part of an hour thereafter, providing the Artist's salary does not exceed £6 per week.

(5) No rehearsal shall be called for a Sunday except by mutual consent.

(6) Any special photograph call shall be treated as a rehearsal, and every Artist called shall attend the same.

#### COMPETENCY.

Clause 2.—(1) The Manager shall deliver the clear, typewritten part or parts to the Artists at least one week before the commencing of rehearsals, and the Artist shall after the first rehearsal be rough perfect in the words of the part or parts. If, within three days in the case of one week's rehearsal, or six days in the case of two weeks' rehearsal, the Artist shall not be perfect in words or business the Manager may forthwith terminate this contract by payment to the Artist of an amount equal to one-sixth of his salary for each day upon which he has been required to rehearse.

(2) Intemperance, brawling and bad language shall be a sufficient reason for instant dismissal. Any charge of intemperance shall be made at the time the offence is committed, the Artist to have the right to call in a medical practitioner. Wilful disobedience of the reasonable demands of the Manager shall be sufficient reason for instant dismissal.

#### ARTIST RESIDENCE.

Clause 3.—The Artist shall not without the written consent of the Manager reside more than four miles from the Theatre at which he is appearing, but this provision shall not apply in the case of a Theatre within the London Postal District area.

#### RUN OF THE TOUR AND SALARIES.

Clause 4.—(1) The weekly salary of an Artist during the tour or stock season shall cover a number of performances not exceeding seven in the case of once-nightly and twelve in the case of twice-nightly, and other performances over seven or twelve shall be extra performances and shall be paid for at the rate of one-seventh of a week's salary per performance in the case of an Artist receiving up to £4 per week and at the rate of one-twelfth of a week's salary per performance in the case of an Artist receiving more than £4 per week.

(2) The minimum salary of any Artist, excluding local extras, shall never be less than £3 per week.

(3) A broken week at the commencement or termination of the tour or stock

season or by reason of the suspending of the tour under Regulation 14 shall be paid for at the rate of one-seventh of a week's salary per performance for once-nightly tour or stock season and one-twelfth for a twice-nightly tour or stock season.

(4) Salaries shall be due and payable after the close of the last performance in any week, but where the week closes on a Saturday the Manager may if he thinks fit pay the whole or part of the week's salary on Friday night or Saturday morning.

#### FARES.

Clause 5.—(a) The Manager shall pay fares from London and back to London or other places agreed upon in the Contract and from theatre to theatre where the play is produced during the whole period of the tour or stock season and incidental fares while crossing London and other centres, but if the Artist determines the engagement during the tour or stock season the Artist shall pay the fare back to London or other place of residence.

(b) The Artist shall at all times travel by the train or other means of conveyance arranged by the Manager.

(c) Artists shall be allowed to have conveyed at the expense and cost of the Manager on trains and boats and to and from the Theatre and also to keep at the Theatre subject to the permission of the resident manager but at all times at the risk of the Artist one travelling basket or trunk not exceeding 100 lbs. in weight, but the Artist shall pay all expenses of transit to and from stations and places of the Artists' residence. An Artist shall be deemed to consent to the signing of any consignment note by the Manager for the purpose of such transport.

Clause 6.—(1) No salary shall be paid for any days or nights on which the Artist may not perform through illness or by reason of his own neglect or default.

(2) Absence from any rehearsal or performance or part thereof from any cause other than illness through the Artist's own default shall entitle the Manager at his option to determine the Contract forthwith or deduct one week's salary for every such absence, provided due notice shall have been given the Artist of the rehearsal or performance.

(3) An Artist alleging incapacity through illness as the cause of absence from a rehearsal or performance of the play shall furnish the Manager with a certificate of a fully qualified medical practitioner stating the fact of such incapacity and the nature of the illness.

(4) In case of any such alleged incapacity through illness the Manager may at his own expense cause the Artist to be examined by a duly qualified medical practitioner selected by him and the Artist shall submit to such examination.

(5) During the tour or stock season notwithstanding any such medical certificate as hereinbefore provided the Manager shall be entitled to terminate the engagement on account of illness if the Artist shall by reason thereof have been absent from more than twelve performances during the tour or stock season.

(6) In this clause the word "illness" shall include any bodily or mental infirmity.

#### EXCLUSIVE SERVICES.

Clause 7.—The Artist shall be deemed to be engaged exclusively by the Manager and during the continuance of this engagement shall not perform or otherwise exercise his or her talent for the benefit of any other Company, Institution or person without the written consent of the Manager first had and obtained.

#### COSTUMES.

Clause 8.—All character or special costumes and all ladies' dresses and hats shall be provided by the Manager. No Male Artist shall be required to provide any costume which cannot be used by him in his private capacity.

#### GENERAL PROVISIONS.

Clause 9.—The Artist shall from time to time enter in the Stage Door-keeper's book his or her address and any change thereof.

Clause 10.—The Manager shall provide a board which shall be placed near the stage entrance of the Theatre at which the play shall be from time to time during the tour or stock season produced and all notices referring to the Company in general shall be placed thereon and shall be deemed good notice. All other notices or communications by either party shall be in writing addressed to the Manager or Artist (as the case may be) at the Theatre where they shall be from time to time.

Clause 11.—The Artist shall comply with and conform to the lawful rules of the theatre and the Manager in so far as such rules do not conflict with the Contract and these regulations and shall at all times attend rehearsals when called and appear at all performances and perform the services required of him under this Agreement in a diligent and painstaking manner.

Clause 12.—All parts written or printed shall be returned to the Manager whenever Notice to that effect is given to the Artist. Should the Artist fail to return the same within three days from such notice the Manager shall be entitled to have the parts re-typed or re-written and deduct the expense thereof from any salary payable to the Artist.

#### FAILURE TO PRODUCE.

Clause 13.—If for any reason the Manager shall find himself unable to produce the play he shall be at liberty by notice in writing to the Artist to terminate the engagement, but in the event of the engagement being so determined the Manager shall pay to the Artist in satisfaction of all claims for salary under this Agreement a sum equal to the amount of the remuneration and salary to which the Artist would have become entitled if the period of rehearsal had continued up to the day specified in the Contract for the commencement of the tour or stock season and if the tour or stock season had commenced on that day and continued for 14 days thereafter.

#### SUSPENDING OF TOUR.

Clause 14.—During the tour or stock season the Manager shall be at liberty to

suspend the tour on Christmas Day and Good Friday or for any period during which any Theatre at which the play was to be produced shall be rendered unfit for use by fire, tempest or other accident or during which any necessary license for performance therein shall be withheld or during which he shall consider it necessary to suspend the tour or stock season by reason of war, civil disturbance, royal demise, pestilence, national calamity, strikes, lock-outs or other causes beyond the Manager's control.

#### MUSICAL PLAYS.

Clause 15.—In the application of the foregoing Regulations to Musical Plays the following additions and modifications shall have effect:—

(a) All costumes of every description for all Artists (including hats, gloves, shirts, collars, ties, stockings and footwear) shall be provided by the Manager and remain his property.

WITNESS to the signature of the Manager .....

WITNESS to the signature of the Artist .....

The terms of this Contract shall not be applicable to any engagement covering performance for Pantomimes and Christmas Musical Plays except so far as the payment of the minimum salary which is provided for in this Contract and which shall in no circumstances be reduced.

#### UNEMPLOYED CHORUS GIRLS

LONDON, July 3.—As a result of C. B. Cochran's advertisement asking for English chorus girls to appear in the production of "Chuckles of 1922," a line of applicants formed which was so large and long, that all of the newspapers here sent out special men to write interviews and articles on them. The cast of "Chuckles" is headed by Clark and McCullough, with Americans for the rest of the principals. For the chorus, however, Cochran advertised for twenty dancers "full of pep." It not only resulted in his being snowed over with applicants, but in a tremendous amount of publicity.

#### NEW GRAND GUIGNOL BILL

PARIS, France, July 3.—A new bill of thrillers has been produced at the Grand Guignol and consists of the following pieces. "The Black Veil," an adaptation from Dickens, dealing with a woman who seeks to restore a dead man to life with the aid of a doctor, "La Glorious Incertitude," which deals with race mad people, and "La Premiere Consultation," which tells of a young doctor interviewing his first client, who turns out to be an old flame of his. The business at this theatre has not been as good of late as was expected.

#### REYNOLDS GOES OUT

LONDON, Eng., July 3.—Reynolds, for years an attraction to visitors to London, where there were on exhibition one of the most famous collections of waxworks in the world has passed out of existence. It is seventy years old.



**RUTH BUDD SUES NORMAN**

Ruth Budd, the aerial acrobat, in private life known as Ruth Budd Carpenter, has brought suit against Karyl Norman, the female impersonator known as the Creole Fashion Plate, seeking to recover \$50,000 damages for alleged breach of promise of marriage. Norman was arrested last week by Deputy Sheriff Einstein and released under bail of \$3,500, arranged by Henry Sachs Heckheimer, Norman's attorney.

Miss Budd and Norman have been engaged to wed for over a year, the engagement being made known in 1920 according to the complaint. On May 25, of this year, it was reported broken, and that no wedding would be held at the National Vaudeville Artists' clubhouse as expected.

It is said that Norman had suggested to Miss Budd that both their mothers, who always travel with each performer, retire from the scene and leave them to carry on their own affairs. No statement was secured from Mrs. Norman in regard to this, but Mrs. Budd denied that she had anything to do with the breaking off of the engagement, which was said to be due to Norman's suggestion. Mrs. Budd stated that she had always been friendly to Norman, despite the fact that she had been told that he was not a suitable husband for her daughter.

Ruth Budd had been married before, and had appeared in vaudeville with her husband in an act known as "The Aerial Budds." Her husband was killed several years ago in an accident.

**WALKER BOOKS MANY**

During the past week Harry Walker consummated the following list of bookings. Sybillia Bowhan and Marie Parriamore at the Century Roof, Baltimore; Janet Kayton with Sam Sidman's unit, Lou Kessler with Ed. Daley's "Broadway Brevities," Princess Wana and Lucille Martini at Ciro's, Montreal; Mlle. Marionne at Palais Royale, Atlantic City; Lew Hampton, Century Roof, Baltimore; Gladys Reilly and Marie D'Andrea at the Red Lanter, Atlantic City, and Mary Donn and Charlotte Vermont at the Motor Square Hotel, Pittsburgh, Pa.

**BROADHURST PLAY OPENS JULY 17**

George Broadhurst will open his new season on July 17th, at the Woods Theatre in Atlantic City, when he will produce "Wild Oats Lane," written by himself. It is based on the story by Gerald Beaumont, published in the Red Book Magazine, under the name of "The Gambling Chaplain." Maclyn Arbuckle will lead the cast.

**FILM HOUSES CAN STAY OPEN**

NEWARK, N. J., July 3.—The Supreme Court will not force William Brennan, Director of Public Safety of Newark, to close motion picture houses and other places of amusement in this city on Sunday. The Court refused to allow a writ of mandamus to Leo Semel, proprietor of the Laurel Garden Amusement Park and other persons of Newark to compel Brennan to do so.

The Court in its opinion infers that it is not customary to issue such writ to compel performance "of such a public duty by such an officer when there is another adequate remedy." This is taken to mean that a special election should be held for the recall of Brennan. Justices Min-turn and Trenchard heard argument on the writ. A similar writ was previously denied by Justice Gummere.

**DOROTHEA ANTEL IS SUED**

NEW HAVEN, Conn., July 3.—The Hartford Hospital has brought suit for \$5,000 against Dorothea Antel, vaudeville actress, who was last week awarded a judgment of \$25,000 against Sylvester Z. Poli, for injuries received in fall down the stairs at Poli's Theatre in Hartford. Miss Antel was crippled for life by the accident. The hospital claims the money for services and care rendered after the accident.

**SEED AND AUSTIN CLOSE**

Seed and Austin closed their season at the Columbia, Far Rockaway on Sunday, July 2nd, and will rest during the summer. They will reopen on September 4th, in Philadelphia for a tour of the Keith Circuit. During the week of August 14th, they will play a return engagement at the New Brighton Theatre.

**FRABITO VERY ILL**

Frank Frabito, formerly of the vaudeville team of Burns and Frabito, is in the Kings County Hospital, where he was confined some time ago, suffering with a very serious malady. Those in attendance upon him claim that his death is expected at any time and marvel that he has held out this long.

**ED WEBER MARRIED**

Edwin J. Weber, musical director for Karyl Norman, the Creole Fashion Plate, was married on June 22nd, to Miss Jewell Miller, a non-professional. The Rev. Moore, of the St. Mark's Methodist Episcopal Church performed the ceremony.

**AMUSEMENT STOCKS DULL**

Transactions in Wall Street in amusement stocks during the past week have been productive of no very encouraging prices, the trading for the most part being listless and sluggish and the prices several points below the level consistently held up to about three weeks ago. Famous Players-Lasky stock, the leader in the amusement issues, is of course the stock traded in most, market transactions listed showing that 10,200 shares changed hands last week. On Monday of this week, naturally a quiet day because of the holiday following it, only 300 shares were sold. The top price of last week was 81½, and the closing figure 80¾. A bottom price of 79 was hit during the week. On Monday the stock closed at 80¾.

Loew's, Inc., seems to be about the weakest of the amusement stocks traded in on the New York Stock Exchange floor, the speculative mind apparently shying off from it. Last week it was traded in to the extent of 1,700 shares, and on Monday of this week no transactions at all were listed. It hit a low price of 14½, only three and one-half above the low of 11 for the year, in the middle of the week, but managed to get back to 15 at closing on Saturday.

Orpheum Circuit, Inc., while not very active, is at least keeping its head safely above the danger line. Its lowest price during last week, in which 1,500 shares were recorded sold, was 17. The market closed on Saturday at 18¼. On Monday, when only 100 shares of this issue changed hands during the day's trading, the price was 18½, a jump of ¼ of a point on the one transaction.

**NEW HOUSE FOR TRENTON**

TRENTON, N. J., June 26.—George B. Ten Eyck, owner of the Orpheum Theatre, in this city, will build a new \$750,000 theatre here that is to seat 3,000. The new project will play vaudeville and pictures.

**GOLDIE ON VACATION**

Lawrence Goldie, who books the Proctor houses, is on his vacation. He left the office last Saturday and will be gone for two weeks. During his absence Mark Murphy will take care of the books.

**SINGER SIGNS BOBBY HIGGINS**

Bobby Higgins has been placed under contract by Jack Singer, to appear in the unit that he will produce to tour the Shubert Circuit during the coming season.

**THEATRE MANAGER A SUICIDE**

ROCHESTER, July 3.—John Major, formerly manager of the Empire Theatre in Syracuse, and previous to that of the Lyceum Theatre in this city, either fell or leaped from a fourth-story window at his home, No. 6 Scio street, last week. Before taking the fall, he had cut his throat and wrists with a razor, which was found near the window from which he jumped. Ill health is believed to have caused the suicide. Previous to managing the Lyceum here he had been connected with Comstock and Gest in New York for many years, and had also been route manager for several booking firms. He had managed Julia Marlowe for many years.

Melville Rosenow, head associate of the legitimate department with Jenie Jacobs' office sails July 11 for Europe to look over new plays on the continent, and to rest at St. Moritz, Switzerland.

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Slippers*

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Summertime  
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**I. MILLER**  
NEW YORK  
BROOKLYN  
CHICAGO

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MARK LEVY

## PAULA ARMSTRONG & NEVILLE

MITE AND MIGHTY

Featuring dive over piano into hand to hand with 105 pound lady understander.

LOEW CIRCUIT

# BILLY BARKER & DUNN HENRY

Closed a Very Successful Season Last Week  
Kindest Regards to VIC MORRIS and MARTIN TOUHY

B. F. Keith's Hamilton Theatre  
Direction of BILLY GRADY—Ed. S. Keller Office



## ROLLS AND RECORDS

### SELLING EMERSON CO. ASSETS

The sale of the assets of the Emerson Phonograph company continues under the direction of those heading the syndicate that bought the assets from the receivers. All that is left of the Emerson organization now, is the "Emerson" trade name, and part of the fifth floor at No. 206 Fifth avenue which represents part of the recording department. The plating plant on West Twenty-fourth Street, the equipment of what was once the executive offices on the third floor of the Fifth Avenue address, the fourth floor fixtures which were once part of the mailing room and part of the fifth floor recording equipment have already been sold, as well as the "Regal" trade name.

It is expected that the last of the old Emerson assets will have been disposed of by the middle of the month. Those representing the syndicate maintain that the Emerson trade name will be retained and records put out under that label, although recording will be done on the outside.

The buyers of the assets who paid about \$55,000 for the effects stand to make a profit of about fifty per cent or more on their investment, it is stated on good authority. Ten days ago the buyers were said to have broken even on the strength of the sale of part of the assets. With the stuff still to be disposed of approximately \$35,000 is expected to be cleared above the \$55,000 purchase price.

### LOPEZ RECORDS RELEASED

Vincent Lopez and his Pennsylvania Hotel Orchestra, who are exclusive Okeh record artists, recorded their last numbers until the Okeh laboratories re-open the latter part of July.

Among their late recordings are, "Just Because You're You," "South Sea Moon," "Celeste Aida" (fox trot arrangement) and "Anitras Dance," all of which will be released shortly as specials.

### LABORATORY CLOSSES

The General Phonograph Company's recording laboratory at No. 145 West 45th street closed Saturday for a three-weeks' period during which time all of the employees are taking their vacation and the place redecorated. Recording for Okeh records have been made until the late Fall lists are released.

### HENNINGS ON VACATION

Frank Hennings, head of the recording laboratories of the Cameo Record Corporation left Saturday for a ten-day vacation which he will spend with his family at Canandigua, N. Y. He is making the trip by motor.

### OKEH AUGUST RELEASES

The Okeh record list for August, released August 15th, contains among others, six popular vocal numbers, nine dances, one jubilee and one band disk. One operatic selection is under the Odeon label and three other 12-inch records are by the European Symphony Orchestra, being classical and operatic numbers.

The popular vocal records are: 4613, "Time after Time"—"That Tumble Down Shack in Athlone;" 4617, "Complainin'"—"Blue Bird, Where Are You?" (Sophie Tucker); 4620, "A Dream"—"The Kerry Dance;" 4621, "My Wild Irish Rose"—"The Low Back'd Car;" 4607, "Some Sunny Day"—"Alabama Mammy," and 4608, "Mister Gallagher and Mr. Shean"—"She's Mine, All Mine."

Popular dance records are: 4609, "Boo Hoo Hoo"—"The Village Clown;" 4610, "Black Eyed Blues"—"Poor Little Me;" 4605, "California"—"Mo-Na-Lu;" 4606, "Lovey Dove"—"Romany Love;" 4616, "No Use Crying"—"Do It Again;" 4612, "Some Sunny Day"—"Stumbling;" 4614, "All Over You"—"Suez;" 4615, "Swanee Bluebird"—"Cairo Moon," and 4611, "You Won't Be Sorry"—"On the Alamo."

Since its release the best selling Okeh record is 4514, "Three O'Clock in the Morning," on the reverse side of which is "Moon River."

### CAMEO AUGUST RELEASES

The August list of Cameo popular selections include the following five disks which comprise the list for the present: 242, "Kicky Koo, Me for You"—"No Use Crying;" 243, "State Street Blues"—"Haunting Blues;" 244, "Dancing Fool"—"A Bunch of Keys;" 245, "Deedle Deedle Dum"—"Sweet Indiana Home;" 246, "Can he Love me Like Kelly Can?"—"On a Saturday Night."

### MEL-O-DEE RELEASES

The Mel-O-Dee roll bulletin for August includes the following popular selections: 4801, "Bunch of Keys"; 4805, "Hot Lips"; 4809, "'Neath the South Sea Moon"; 4793, "Rosy Posy," (Re-issue); 4811, "Slumber Boat," and 4815, "Who'll Take my Place When I'm Gone?" The rest of the list are standard selections.

### BURNS BACK FROM MEXICO

E. N. Burns, president of the Cameo Record Corporation, returned from Mexico last week where he has been for the past several weeks on business and pleasure. He was expected back about ten days ago but missed the boat on which he was booked to sail.

## NEW ACTS

### CAROL GIRLS

Theatre—Harlem Opera House.  
Style—Songs and Piano.  
Time—14 minutes.  
Setting—In "one."

These two girls opened with a special number, during which they stated that prior to their entry into the show business, they had demonstrated music in stores. This gave way to "Georgia," which they sang in harmony. The taller of the two then sang a ballad which was followed by a piano solo by the other girl. A double "blues" number came next and they closed with a popular double number.

Both girls have pleasing voices, but they are lacking in stage presence, which will no doubt be overcome after the act has played a bit. The blonde did not seem to know what to do with her hands while she was delivering the ballad. The girls have the makings of a good act, but in its present shape it needs a good deal of working on.

S. H. M.

### NEIL McKINLEY

Theatre—125th Street.  
Style—Comedy.  
Time—16 minutes.  
Setting—In one.

Neil McKinley has discarded the blackface, and ukelele he formerly employed, and has resorted to freak clothes and hokum. The change is rather welcome, for McKinley as he is working now is able to clown and kid in a manner that he could not do while working blackface.

He has a lot of funny material and a few old gags that could easily be replaced. He sings a few numbers, clowns a bit for the folks, goes down among them and kids them along, then goes back and sings some more. And the funny thing is they like it. McKinley is assisted by a man in a box who sings two numbers with him. The business of changing hats for every number is good and got laughs. McKinley's turn should serve to amuse almost any kind of an audience. The bit about the man in the box blowing his nose is rather rough but it got a hearty laugh.

S. A. K.

### FOXWORTH AND FRANCES

Theatre—Jefferson.  
Style—Song and Dance.  
Time—Ten minutes.  
Setting—In "one."

Colored man and girl doing a fast dance routine, with a few songs interpolated for variety. The girl has a good voice, dances well and makes a change of costume. The man is an energetic stepper and puts his stuff over with all of the characteristic pep of his race. Both have pleasing personalities and the whole offering makes a good dance offering worthy of the better houses.

M. H. S.

### FIELDS AND SHELDON

Theatre—Jefferson.  
Style—Talking.  
Time—Ten minutes.  
Setting—In "one."

One of the men playing straight, entered with a grip, followed by the comic as a caddy. The latter wore large size clothing, red vest, and silk hat. At first the caddy insisted that the other ride with him, and then willingly listened as the prospective fare told him of the hurry he was in to get to his bottle mine. The next five minutes was taken up as the straight told the comic about a bottle mine. If it was funny, or at least done in an interesting manner, one wouldn't mind listening to it.

The last five minutes of the offering as taken up by the comic getting back at the straight by telling him of a mine of his own, equally as unfunny as the story told by his partner. They close singing "She Sells Sea Shells."

M. H. S.

### CANTON FIVE

Theatre—23rd Street.  
Style—Novelty.  
Time—12 minutes.  
Setting—Full special.

Add another to the roster of Oriental novelty acts that are worthy of the highest honors. The Canton Five, three men and two women have-routined an act in which Oriental wizardry, acrobatic skill, and American snap are combined very nicely. The turn moves at a rapid pace, and no time is lost in announcing or in attempted humor. It's just slam bang from the word go. The act opens with an exhibition of fire eating, followed by gymnastics, contortion, juggling, hair swinging stunts, and winding up with an exhibition of combined juggling and acrobatic skill.

There is no pretentious scenery or display of costumes in the act. It starts and ends with a slam. Will fit nicely into the opening spot on any kind of a bill. Might even do for a feature on the small time.

S. A. K.

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It is very important to keep your face YOUNG.



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## HARRY "Hicky" LE VAN

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1922  
1923  
1924  
1925

## B. F. KEITH'S PALACE This Week

# DIXIE 4

L. J. RANDALL  
W. J. EMMETT  
J. T. EMMETT  
GEO. McCLAIN

Direction PHIL BUSH



## VAUDEVILLE BILLS

(Continued from page 21)

**Metropolitan** (First Half)—King Bros.—Bell & Baldwin—Honeycomb Ship—Bryant & Stewart—Road to Vaudeville. (Second Half)—Dailey Bros.—Katherine Stang & Co.—Harry B. Toomer & Co.—Armstrong & James—Gypsy Songsters.

**Palace** (First Half)—Frank Hartley—Allen & Jones—Cronin & Hart—Fred Le Reine & Co. (Second Half)—Rekoma—Mack & Reading—Dreon Sisters—Five Troubadours.

**Atlanta** (First Half)—Edwards & Edwards—Dillon & Milton—Eckert & McDonald—Harry Antrim—Yoho Japs. (Second Half)—Elgin Bros.—Bert & Vera Morrissey—Moore & Elliott—Daley & Burch—Guiliani Trio.

**BALTIMORE**  
Milmar—Jim & Julia Challis—Jas. McCurdy & Co.—Joe Roberts—Victorine & Dillon.

**BUFFALO**  
Turner Bros.—Chick & Tiny Harvey—Let's Go—Brady & Mahoney—Elizabeth Salti & Co.

**BIRMINGHAM**  
(First Half)—Cooper & Seamon—Nick & Gladys Verga—Duray & Sarli—Billy Doss—Elliot Johnson Revue. (Second Half)—Edwards & Edwards—Dillon & Milton—Eckert & McDonald—Harry Antrim—Yoho Japs.

**CHICAGO**  
Rialto—Roma Duo—Mack & Dean—Quinn & Caverly—Page & Gray—Bogany Troupe.

**FRESNO**  
James & Bessie Aitken—Carlton & Tate—Roberts & Boyne—Wilson & Larsen—Hazel Green & Band.

**LONDON, CAN.**  
Ojala & Adrienne—Ubert & Carlton—Hart, Wagner & Ellis.

**LONG BEACH**  
Rose & Dell—Lee, Mason & Co.—Calvin & O'Connor—Poster Girl—Royal Pekinese Troupe.

**MEMPHIS**  
(First Half)—Keefer & Kewpie—Hilda Le Roy—Chas. McDonald & Co.—Anger & Adelon—Martin & Boise. (Second Half)—Cooper & Seamon—Nick & Gladys Verga—Duray & Sarli—Billy Doss—Elliot Johnson Revue.

**MONTREAL**  
Ella LaVail—Billy Barlowe—Betty Wake Up—LaTour & Elliott—May McKay's Revue.

**LOS ANGELES**  
Will & Blondy—Brown & Elaine—Marie Russell & Co.—L. Wolfe Gilbert—Ethel Gilmore & Co.

**NEW ORLEANS**  
(First Half)—Tom Mills—Thornton Sisters—Fagg & White—Patsy Doyle—Roy Hurrah & Co. (Second Half)—Keefer & Kewpie—Hilda LeRoy—Chas. McDonald & Co.—Anger & Adelon—Martin & Boise.

**NEWARK**  
Forrest & Church—Dan Downing—Seymour & Yates—Green & Blyler—Chas. Ahearn & Co.

**OAKLAND**  
The Rockos—Arnold Grazer—LaHoen & Dupree—Miller, Packer & Selz—Frank Stafford & Co.

**OTTAWA**  
Margot & Francois—Mammy—LaFollette & Co.—McCormack & Winchill—Stanley, Hughes & Co.

**PORTLAND**  
Russell & Hayes—Jack & Reddy—Carrie & Inez—Fred Gray Duo—Around the Clock.

**PROVIDENCE**  
Evans & Massard—Mack & Nelson—Sweet, McCauley & Hill—Clay, Crouch & Co.—Jarrow—Cinco & Cio.

### PALISADES PARK

Brown & Taylor—Roy, Hamlin & Roy—Isikawa Japs.

### SACRAMENTO

Mack & Brantley—Reeder & Armstrong—Grew & Pates—Bert Lewis—Sunbeam Follies.

### SAN FRANCISCO

Leach, LaQuinlan Trio—Downing & Whiting—Texas Guinan—Bender & Armstrong.

### SAN JOSE

James & Bessie Aitken—Carlton & Tate—Roberts & Boyne—Wilson & Larsen—Hazel Green & Band.

### SEATTLE

La Belge Duo—Andy & Louise Barlow—Gordon & Healy—Criterion Four—Phil Adams & Co.

### STOCKTON

Mack & Brantley—Reeder & Armstrong—Grew & Pates—Bert Lewis—Sunbeam Follies.

### TORONTO

Howard & Bruce—Driscoll, Long & Hughes—Morgan & Grey—Sossman & Sloan—Jonah's Hawaiians.

### BOSTON

(First Half)—Rawles & Gilman—Phil Davis—Jennings & Davis—Don Valerio & Co.—Broken Promises—Nat Burns. (Second Half)—Evans & Massard—Mack & Nelson—Sweet, McCauley & Hill—Clay, Crouch & Co.—Jarrow—Cinco & Cio.

### ORPHEUM JR.

#### CINCINNATI

Palace—Time & Ward—Barber & Jackson—Bobby Henshaw Co.—Four Jacks and Queen—Billy Clark—Hickey Bros.—Schep's Circus.

#### DETROIT

La Salle Garden (First Half)—Lorimer Girls—Hart, Wagner & E.—Johnson & Baker. (Second Half)—Frank Browne—Marsh & Co.—Sealo.

#### DAYTON

Keith's (First Half)—Frank Browne—Marsh & Company—Sealo. (Second Half)—Lady Alice Pets—Lorimer Girls—Johnson & Baker.

#### GRAND RAPIDS, NEBR.

Majestic (July 14 and 15)—Sampson & Paulette. Ramona Park—Lloyd Nevada Co.—Hamel Girls—Stern's Midgets—Moran & Mack—Lee & Cranston.

#### JOPLIN, MO.

Electric—Wright & Douglas Sisters.

#### KANSAS CITY, MO.

Globe (First Half)—Jeanette—Bits of Dance Hits. (Second Half)—Valdare—Allman & Nevins—Stuart Girls & Co.—Gifford & Morton.

#### INDIANAPOLIS

Keith's—Eldridge, Barlow & Eldridge—Hugh Johnson—Roscoe Ails Co.—Georgalis Three.

#### LOUISVILLE

National—Millicent D'Armand—Three Buddies—De Varo & De Carlo—Williams & Howard—McLean Co. (Bill splits with Nashville.)

#### NORFOLK, NEBR.

New Grand (July 9)—Five Musical Kayes. (July 14 and 15)—Laura Marsh—Knight & June—Four Kings & Dad.

#### NASHVILLE

Princess—Michon Bros.—Three Kuhns—Mabel Harper Co.—"Juvenility." (Bill splits with Louisville.)

#### OMAHA, NEBR.

Empress (First Half)—Valdare—Stuart Girls & Co.—Gifford & Morton. (Second Half)—Lee Hing Chin—Three Melvin Brothers.

#### REDFIELD, S. D.

Lyric—Laura Marsh—Knight & June—Four Kings & Dad.

#### ST. LOUIS, MO.

Grand Opera—The Vanderbilts—Pearce & Dunn—Will H. Armstrong & Co.—Eddie Hill—Waldron & Winslow—Leonard Anderson Players—Jada Trio—Jean Berzac's Circus.

#### TOPEKA, KANS.

Novelty (First Half)—Blaney & White—Casson & Klem—Charles De Land & Co. (Second Half)—Jeanette—Bits of Dance Hits.

### PANTAGES CIRCUIT

Week of July 10, 1922

#### MINNEAPOLIS

Delmore & Lee—Conn & Hart—Al Jennings & Co.—Valentine Vox—Cornelia & Van.

### WINNIPEG, MAN.

Page & Green—Fulton & Burt—Lorner Trio—Gallarin Sisters—Walter Weems—Alexander the Great.

### GREAT FALLS AND HELENA, MONT.

Gordon Wilde—Ward & King—The Wife Hunters—Bob Willard—Indoor Sports.

### BUTTE, ANACONDA AND MISSOULA

Three Belmonts—Crane Sisters—Ferry Corwey—Caledonian Four—Willard Mack & Co.

### SPOKANE, WASH.

Victoria & Dupree—Charlie Murray—Springtime Frivolities.

### SEATTLE, WASH.

The Dress Rehearsal—Fred Berrens—Parish & Peru—Homer Sisters—Schicht's Marionettes.

### VANCOUVER, B. C.

O'Hanlon & Zamboni—Bob Pender Troupe—Jim Thornton—Gladys Green—Coscia & Verdi.

### TACOMA, WASH.

Pettit Family—Judson Cole—Mlle. Rhea Co.—Britt Wood—"Love Nest."

### PORTLAND, OREGON

Lockhart & Laddie—Byron & Haig—Carl McCullough—McLellan & Carson—Billy Bouncer Circus.

### TRAVEL

Pantages Opera Co.—Emily Darrell—Rulowa Ballet—Lipinski's Dogs—Jones & Crumley.

### SAN FRANCISCO

Emile & Willy—Leo Greenwood Co.—Callaban & Bliss—Royal Revue—Telaak & Dean.

### OAKLAND, CAL.

Will Morris—Nada Norraine—Robert McKim Co.—Four Byron Girls—La France & Byron—Johnny Elliott & Girls.

### LOS ANGELES, CAL.

The Pickfords—Bowman Bros.—Clinton & Capell—Whipple Huston Co.—Novelle Bros.

### SAN DIEGO, CAL.

Buster Quinlan Co.—Eary & Eary—Seymour & Jeannette—Jack Conway Co.—Clark & Verdi—Erford's Oddities.

### LONG BEACH, CAL.

Hori & Nagami—Beeman & Grace—Hibbit & Malle—Powell Quintet—Lulu Contes Co.

### SALT LAKE CITY, UTAH

Mrs. Romeyn Jansen—Walter Brower—Craig & Holdsworth—Kuma Four—Ford & Price—Chas. Rogers Co.

### OGDEN, UTAH

Mole, Jesta & Mole—Four Popularity Girls—Nelson & Madison—Everette's Monkeys—Pot Pourri Dancers—Mack & Lane.

### DENVER, COLO.

Wilson & McAvoy—Cinderella Revue—Duval & Symonds—Four Erretos—Little Jim—Waldman & Freed.

**COLORADO SPRINGS AND PUEBLO, COLO.**  
Farrell & Hatch—Futuristic Revue—Lady Alice's Pets—Dunley & Merrill—Miller, Kilnt & Cuby—Moran & Wisler.

### OMAHA, NEB.

Tom Kelly—"Country Village"—Stanley & Jaffrey—"Breezy Buddies"—Kola Jackson Co.

### KANSAS CITY, MO.

Joe Thomas Co.—La Pine & Emery—Carter & Cornish—Skipper, Kennedy & Rooney—"Petticoats"—Thomas' Saxotette.

### MEMPHIS, TENN.

Henry Catalano Co.—Bernivici Bros. Co.—Maggle Clifton Co.—Mason & Bailey—Southern Harmony Four—Four Danubes.

### CIRCUS

Barnes, Al. G. Show—Atlanta, Iowa, July 5; Des Moines, 6; Ottumwa, 7; Muscatine, 8.

Gollmar Bros. Circus—Long Prairie, Minn., July 5; Fergus Falls, Minn., 6; Ada, 7; Devil's Lake, No. Dak., 8.

Main, Walter L.—Fall River, Mass., 5; Bristol, R. I., 6; Woonsocket, 7; Danielson, Ct., 8.

Ringling Brothers, Barnum and Bailey Combined—Ottawa, Ont., 5; Belleville, 6; Toronto, 7; 8; Hamilton, 10; Kitchener, 11; London, 12; Port Huron, Mich., 13; Flint, 14; Toledo, O., 15.

Sells-Floto Shows—Springfield, Ill., 5; Alton, 6; St. Louis, Mo., 7, 8, 9; Quincy, Ill., 10; Centerville, Iowa, 11; Shenandoah, 12; Omaha, 13; St. Joe, Mo., 14; Kansas City, 15-16.

### PAULINE & FRANCIS RETURNING

Pauline & Francis, juggling and musical act, will soon re-enter vaudeville, after being unable to work for several months through the serious illness of both members of the team, who are in private life Mr. and Mrs. Harry Francis, and their four-year-old baby. The baby was taken to a hospital some time ago, suffering with pneumonia, and when recovered contracted scarlet fever. Its father also was taken ill with the same complaint, and both only recently recovered. Mrs. Francis also has just recovered from a minor operation. All are now in the best of health.

### KAFKA AND STANLEY FOR LONDON

Kafka and Stanley, a novelty acrobatic act will sail for England on November 1st, to open at the Hippodrome, Newcastle, on the 27th. They will play eight weeks of English vaudeville time under the direction of William Morris, after which they are to go into a revue. If the revue is not produced as scheduled they have continental bookings that will keep them in Europe for two years.

### MARGARET MERLE SIGNS

Margaret Merle, who has been doing a single in vaudeville over the Loew Circuit, has been placed under contract by George Gallagher, to appear in his Shubert unit entitled "Mulligans Follies," in which De Haven and Nice will be featured.

### "BILL OF DIVORCEMENT" FILMED

The "Bill of Divorcement," in which Allan Pollock appeared, is now being filmed by the Ideal Film Company of London. Constance Binney is featured in the photo-play, which will be released in this country when it is completed.

### FANNY BRICE IN LAST WEEK

Fanny Brice, who this week is celebrating her fourth week at the Palace will end her Broadway run on Sunday night. Next week she goes to Philadelphia.



## LOW THEATRICAL FARES

VIA STEAMER LINES

TO NEWBURGH, POUGHKEEPSIE, KINGSTON, ALBANY, TROY, SCHENECTADY, AMSTERDAM, SARATOGA, GLENS FALLS, UTICA, ROME, BOSTON, PROVIDENCE (All New England Ports)

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## SUES OVER CENTRAL PALACE

Marshall Brooks Smith, financial promoter, yesterday brought suit for \$100,000 in the Supreme Court against Robert M. Catts, the Merchants and Manufacturers Exchange and the Cattus Realty Corporation, the holding company for the Grand Central Palace, to recover for alleged services in financing proposed improvements on the property.

Prior to 1920 Smith's complaint shows that the Merchants and Manufacturers Exchange were owners of the land on which Grand Central Palace is situated, and that thereafter Mr. Catts purchased substantially all the stock of the exchange and was elected president and a director.

Subsequently Smith alleges that Mr. Catts organized the Cattus Realty Corporation under the laws of Delaware, capitalized at \$4,000,000, of which \$2,500,000 was in preferred stock and the balance in common of no par value. During January, 1921, Mr. Smith states that he was employed for the purpose of aiding in financing alterations and new construction that were then planned.

He alleges that he was to be paid at the rate of \$750 a month and receive 2 per cent of the value of any bond issue which he might be instrumental in helping to float. Subsequently he alleges that Mr. Catts arranged with a brokerage firm for a bond issue of \$2,750,000 in his absence, and Mr. Smith sues for \$55,000 as commissions and \$45,000 alleged damages.

## "BLOSSOM TIME" CLOSES

"Blossom Time," the light opera which has been playing at the Ambassador Theatre for the past ten months, closed on Saturday night, without notice. The Shuberts made up their minds to close the operetta on Friday afternoon. The piece will open again at the same house during the latter part of August. The piece has been running on a week to week schedule recently, and the heat of Thursday and Friday was responsible for the closing decision.

## TO PICTURIZE "EILI-EILI"

Robert Sterling is president and Henry Fogel vice-president of a newly formed organization, with headquarters in the Albee Building, Washington, D. C., whose purpose is to produce a film epoch based upon the famous Jewish chant, "Eili-Eili." The picture will be of a historical nature, and a nation-wide exploitation campaign is being planned.

## RESTAURANT A NUISANCE

Taking under advisement a motion to close Reisenweber's Restaurant, at Fifty-eighth street and Eighth avenue, for one year as a "public nuisance," Judge Martin S. Manton in the United States District Court last week granted a permanent injunction restraining the further sale of liquor in the famous cabaret. This move, made in the suit in equity brought against the Fifty-eighth Street Corporation, which owns Reisenweber's is the first such case under the Volstead law, and is in the nature of a test case. The suit was brought last March by Victor House, Assistant United States District Court, who presented evidence that liquor had been sold there on six different occasions since June 2, 1920, to prohibition enforcement agents.

H. Snowden Marshall, representing the defendant, challenged the Government's right to proceed against his client in equity, contending that there is an adequate remedy in law.

Benjamin Uberall, president of the Fifty-eighth Street Corporation, testified that no liquor had been sold at Reisenweber's to the knowledge of the present members of the corporation since November 21, 1921, when the restaurant was purchased from the old owner. He stated that the employees of the restaurant were watched closely to see that they did not bootlegging on their own account.

Reisenweber's, always one of the leading rendezvous for those who enjoy the night life of New York, is at present showing an all-colored revue, called "Belles of Cairo," produced by the producers of "Shuffle Along," and during the year give employment to scores of entertainers.

## AL BURT IN VAUDEVILLE

Al Burt's orchestra, from Philadelphia, and new to New York, opened cold at the Audubon Theatre last week and scored an instantaneous success. The repertoire played by the orchestra was wide and varied, and at the conclusion of their performance received a tremendous hand from the regular patrons of the Washington Heights playhouse.

## MINNA GUMBLE IN ATLANTA

ATLANTA, Georgia, July 3.—Minna Gumble is playing leads with Dan Michalov's "Portside" Players here, with John Lytell as her leading man. She will remain during the summer, returning to New York in the fall to join Guthrie McClintock's new production, as yet un-named.

## CHICAGO VAUDEVILLE

## CHATEAU

(Chicago)

An unexpected cool wave broke the heat spell Sunday, making standing room at a premium at this theatre.

Norma Telma opened with a contortion act that at times seemed uncanny. He performed clever and funny stunts on a billiard table, and finished with feats that brought him big applause.

George P. Wilson followed in a monologue and some piano playing, and was assisted by Miss Addie Beer, who works from a box. Miss Beer objects to some of his remarks about the fair sex, which is an opener for her to work with him, which she does very effectively. She makes several attempts to leave, but remains and pans him all during his act. He finished by requesting the audience to name songs which he plays on the piano.

May and Hill, a man and a girl, have a nice opening in their joyful skit called "Stolen Kisses." He, a burglar, with flashlight, enters while she is taking her "siesta" on the divan. She is suddenly awakened and a cross fire with plenty of laughs follows. The girl rendered a song which did not take so well. However, the man's comedy put the act over. They closed with a song.

Klass and Brilliant, two men, opened with one of the men doing a nut comedy song, while the other is at the piano. During the rest of the act they play trombone and accordion. They finish by requesting the audience to name any song they wish to hear, which brought them repeated calls for more. This was the second act on the bill closing with the same idea.

Harry Cornell and the Four Faye Sisters offered a very entertaining song and dance diversion.

Cornell sings several songs accompanied by one or more of the girls who dance. The act, besides being nicely dressed, never lacks speed. When Cornell is not working, the Faye Sisters are presenting interpretative dances, and they do these well. The Chinese number was especially striking. Cornell has a pleasing personality and carries the act along to a good finish. They received generous applause, which was well earned.

R. D. B.

## PICKFORD DIVORCE UPHELD

CARSON CITY, June 30.—The State Supreme Court of Nevada here today denied a petition of Attorney General Leonard B. Fowler for a rehearing of his action attacking the divorce granted to Mary Pickford from Owen Moore, both motion picture stars. The Supreme Court recently upheld the divorce.

Bryant 8072

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## WALTER DAMROSCH RETURNS

Walter Damrosch, conductor of the New York Symphony Orchestra, returned on the S. S. *Majestic* after visiting most of the principal European cities. The trip was not a vacation entirely, for he was interested in the American musical students in Europe. He expects to go to Bar Harbor with his family.

Mr. Damrosch also visited the American Academy of Rome, where the Walter Damrosch Fellowship of Music has been established. He also attended the opening session of the Fountaineau School of Music, which offers summer courses to American students.

## SHUTAN MADE DIRECTOR

Harry Shutan, who directed the production of "Abie's Irish Rose" for Ann Nichols, has been appointed general stage director of all her forthcoming productions. At present plans are being laid to rehearse and book a second company of "Abie's Irish Rose," in addition to which Miss Nichols is writing a new play for Mme. Vera Gordon.

## THEATER MEN RETURN

B. S. Moss, J. J. Shubert, Irving Berlin, Hassard Short, and Jesse Lasky were among the passengers on board the S. S. *Majestic*, which arrived in New York on Tuesday, July 4th. Moss had been away since June 4th, taking his first vacation in ten years. J. J. Shubert had sailed in May and the others had been touring Europe for several months.

## URBAN TOURING MAINE COAST

Frank Urban is touring the Maine coast resort towns with a repertoire stock company. Dorothy Gallard, last seen with Arthur C. Aiston's "Little Girl in a Big City," is his ingenue-leading lady.

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**TWENTY BROADWAY SHOWS**

(Continued from page 6)

shows is doing a record breaking business. It is taking from \$35,000 to \$37,000 weekly and seats are being sold for weeks in advance.

"Hitchcock's Pinwheel," an attempt at producing a novel calioscopic dance revue is at the Earl Carroll Theatre where it opened on June 15. Lovers of anything that smacks of novelty and the bizarre are supporting this show. It made a poor start, but picked up for a while, and has now fallen off again. It will close on Saturday night, July 9.

Last in the list is "Strut Miss Lizzie," the colored cast revue at the Times Square. This was originally produced at the National Winter Garden, and afterward moved uptown. It closes at this house on Saturday but will remain in New York moving to another 42nd street house.

To this list must be added "Spice of 1922," a big revue which opens at the Winter Garden on Thursday night of this week to make a bid for Broadway's favor. It did a big business in Atlantic City where it opened two weeks ago and also at the Walnut Street Theatre, Philadelphia.

The noticeable feature in connection with the shows that seemed destined to last the summer out are those which opened early in the season. A flood of shows since that date have fallen by the wayside. The predictions, however, that with the exception of three or four theatres all Broadway houses would be dark in July has gone wrong.

**ANNE BLANCKE QUILTS STAGE**

Anne Blancke, widow of the late Edwin B. Holt, who appeared in a number of notable New York productions playing Maud in the original "Mr. Bonds of New York," Taggs in "The Country Fair," Hannale in the production of the same name, and in "The Little Outcast," beside playing leads with Sol Smith Russell in many of his productions, has retired from the stage, and is running a studio specializing in scalp treatment by the Hungerford Method, with offices at No. 1678 Broadway.

**JOINS SHOW FOR ONE NIGHT**

HARTFORD, Conn., July 3.—Ray Dooley, of the Dooley family, appears here as featured comedienne of the Bal Tabarin revue with Eddie Dowling for one performance only tonight. The Bal Tabarin revue opened last week for one week only and scored such a success that it will continue indefinitely. Miss Dooley is under contract to Eddie Dowling for next season.

**CLUB MAURICE BANKRUPT**

The Cosmo Corporation conducting the restaurant and club at No. 1654 Broadway, has filed an involuntary petition in bankruptcy.

Joseph Mulqueen is receiver.

**DOWNING GETS NEW ACT**

Dan Downing will next season be seen in a new act from the pen of Aaron Hoffman.

**HERBERT OPERAS IN FILM HOUSES**

During the coming season, Victor Herbert, America's representative composer, will present to picture goers throughout the nation an innovation in musical entertainments as presented with picture programs. For some months past, Herbert has been drawing the plans for the inauguration of these entertainments, to be known as Victor Herbert's Cameos. They will consist of a miniature condensed version of his famous light comic opera successes, "Babes in Toyland," "Naughty Marietta," "Mlle. Modiste," "The Fortune Teller," "The Wizard of the Nile" and "The Red Mill."

The first of these will be a revival of "Babes in Toyland," with Bessie Wynn playing the role she created in the original production. It will open at the Garden Pier, Atlantic City, on July 30, and Orville Mayhood, who conducted the original production will be conductor of the condensed version. Messier F. Magan, who is associated with Herbert will produce the piece. The second of these revivals will be "Mlle. Modiste," with Fritz Scheff playing her original role. These will be followed by the others in as rapid succession as possible.

The miniature productions will be shown only at first class picture houses throughout the country, touring from coast to coast. They will be booked by Kraft attractions. This is the first time that any musical production which has acquired fame has been prepared for presentation as a unit of a picture program, intact.

**ITALIAN THEATRE FOR NEW YORK**

Plans for the opening of an Italian theatre with actors from Italy and a subsidy by the Italian government are under way.

Fortune Gallo, of the San Carlo Opera Co., is now in Italy where the plan is under discussion. A cable from Mr. Gallo to his local offices said he had convinced the authorities in Rome that, with upward of 600,000 of their present or former compatriots living in or near New York, a theatre devoted to Italian dramas and comedies would attract wide interest and support here.

**NEW TITLE FOR REVUE**

CHICAGO, June 30.—The title of the new production which Sig Dubin will put on at the Rainbow Gardens Monday, July 3, has been changed to "The Passing Hour." Kitty Gordon will head a company of thirty people.

In advertising the opening in the dailies space is given to Miss Gordon's "wondrous Gowns" by "Lucille."

**WAXMAN JOINS EDDIE SMALL**

A. P. Waxman has joined the organization of Edward Small, and will assist Reba Garden in the administration of the dramatic and musical comedy branch of the agency.

**"WHO'S WHO" A GAY FARCE**

ATLANTIC CITY, July 3.—It's a rather risque story which the latest production of A. H. Woods contains, even though the audience is informed at the end of the play that there is nothing in the entire affair which is out-of-place. The lines are broad, very much so, and can be interpreted according to the desire of the listener. "Who's Who" is the name of this newest production, and was presented at the Globe Theatre last week. Two Germans are credited as authors, their names being Pordes Miller and Enrich Urban, while one Walter De Leon is named as the adopter.

"Who's Who" is the typical Woods' farce, not as fast, somewhat in lighter vein, but if anything, the entire business has more suggestive lines in it than the others. These you can do as you please with.

It deals with a Lothario whose wife is absent while this dashing chap yields to the charms of a female-impersonator, and places that person in charge of his home. Lothario's wife returns, and finds darling hubby galivantin' around with the impersonator's wife.

Charles Ruggles, Spencer Charters, Sue McManamy, Edna Hibbard, Russell Mack, Eleanor Williams and Marion Ballou are in the cast.

**ACTRESS HUNGRY—TRIES SUICIDE**

Depression brought on by lack of funds and ability to find work was what caused the young woman describing herself as Annie Duane, an actress, 19 years old, of the Longacre Hotel, to try to end her life by swallowing six bichloride of mercury tablets at the Pennsylvania Station Monday night. She is at Bellvue Hospital where her condition is reported serious.

When one of the physicians at the hospital asked her why she did not tell some of her friends of her distress Miss Duane replied, "When you have no money in the theatrical business you have no friends." She said she had not eaten anything since Friday morning.

Miss Duane, it was learned, played in several Broadway shows in the last year or so. She had parts in "Linger Longer Letty," in a show at the Winter Garden and in vaudeville. She said her mother, Mrs. A. Duane, lived at 1608 Willow street, San Francisco, and her aunt, Mrs. H. Dorsey, lived at 5115 Blair street, Pittsburgh.

**PAUL STONE OPENS STUDIO**

CHICAGO, Ill., July 3.—Paul Stone, formerly of Paul and Marmion Stone has opened his own studio and publicity office at 15 East Washington Street, here, and is specializing in theatrical portraiture and publicity.

**"LILIES" TO CONTINUE**

CHICAGO, July 1.—The Phoenix Play Co., Inc., issued new contracts yesterday to all performers now playing in "For Goodness Sake" at the Garrick. Davison Lloyd, president of the Phoenix, told a CLIPPER representative that the play will continue here indefinitely. The attendance has been picking up right along and the prospects are that the show will remain throughout the summer. The show is owned by the Phoenix corporation, composed of Mr. Lloyd and J. H. Trudeau. Both men are now in Chicago. They are from Poughkeepsie, N. Y.

When "Lilies of the Field" first opened here, the actors were under the impression that the show was owned by the Broadway Productions, Inc., but after playing at the Garrick for several weeks, difficulties were met with, salaries not forthcoming. The actors then found that the show was owned by the Phoenix Play Co., Inc. The Actors' Equity Association stepped into the case, and assumed charge of the box-office, the actors continuing, but on the commonwealth plan. Business has picked up so favorably that the play will continue indefinitely, a part of the back salaries already having been paid.

Norman Trevor, who has had several heated arguments with other members of the cast, left the show on Saturday night.

**VETERAN MANAGER DIES**

MEMPHIS, Tenn., June 30.—Frank Gray, oldest and best known of Memphis' theatre managers, died yesterday morning at 7:15 at the Gartley & Ramsay Hospital of pneumonia. Although his health has not been very good for two or three years, Mr. Gray's condition was not considered serious until about two weeks ago. His illness dates from May 31.

Frank Gray was the dean of southern showmen and was known and loved by members of the theatrical profession throughout the country. He was 68 years old and began his theatrical career as an usher in the old Leubrie Theatre on Jefferson avenue. Successive promotions in that connection soon brought him to the position of manager, in the late eighties. The Leubrie at that time was the only playhouse in Memphis.

Mr. Gray was born in Cincinnati and came to Memphis at the age of three years. In addition to his wife, Mr. Gray is survived by two daughters, Mrs. Alvin Wales and Mrs. Frank Gage, both of Memphis. A son died several years ago.

**PICNIC FOR FOX EMPLOYEES**

The employees of the William Fox Enterprises will hold a picnic at Bear Mountain on the Hudson on July 22. The steamer *Onteora* has been chartered to pilot them to the picnic grounds and back to the city.

**Evelyn**

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**FEODOR STEPANOFF**  
THE WORLD'S GREATEST DANCER

**ANNA PAVLOWA'S**  
IMPORTATION

Has signed two years' contract with M. GOLDEN for his big production, which will be seen during the coming season.



## PIKE AT MURRAY'S

Bill Pike's Famous New Yorkers, now playing at Murray's Roman Gardens, is a seven-man combination of all New York boys. Pike was formerly the leader of the Original Kentucky Serenaders, but dropped the name when he found that it also appealed to five or six other leaders, and resolved to give his home town a little attention. The members of the organization are: Bill Pike, leader, banjo and saxophone; Leo Kroll, trumpet; Harry Epstein, bass; Dan Alvin, drums; Irving Rothschild, violin; George Bersch, piano; Sam Goldberg, saxophone and clarinet.

Besides playing for the dancing the orchestra furnishes the music for the "Bathing Review," staged by Walter Windsor and featuring Tyler Brooke, Frankie Farnum, Virginia Smith, Gaby Leslie, Helen Armstrong, Betty Browne and Virginia Beardsley.

## CARR AT BLACKSTONE

ATLANTIC CITY, July 3.—Jimmy Carr and an orchestra of nine men opened at the Blackstone Hotel, here, Saturday night. Carr, who plays the violin, was formerly at the Ziegfeld Midnight Frolic, and later played a season with the Ed Wynn "Carnival," following Ray Miller. After being at the Winter Garden, in New York, for a season he went into vaudeville, with a combination of six men. In his act Jimmy sang and danced, besides giving imitations of popular stage favorites.

In the orchestra now playing here Jimmy Carr, besides playing the violin, will feature his own clarinet, and the men he has playing the trombone and bass saxophone. The engagement here is for four weeks with an option.

## SELVIN AT MOULIN ROUGE

Ben Selvin's Orchestra has been playing at the Moulin Rouge for the last few years. Previous to that they were at Healy's. It is a six-man combination with the following members: Ben Selvin, leader, violin; Bernie Grauer, piano; John Cali, banjo; Lou Daly, saxophone; Frank Clegg, xylophone; Milton Sands, drums.

Selvin first attained prominence upon the completion of his "Dardenella" record for the Victor company. He has been making records lately for the Brunswick.

## JOHNSON AT HOTEL ADDISON

Arnold Johnson's Orchestra is now playing at the Hotel Addison, Detroit. It is an eleven-man organization. Arnold Johnson is the leader and the others are: R. Romano, piano; H. Sturi, saxophone; D. Doe, saxophone; B. Daly, saxophone; A. Nately, trumpet; J. Cassidy, trombone; E. Sheaby, violin; J. Rose, banjo; V. Jefferson, bass; S. Tudor, drums.

Johnson came to the Addison from the Casino St. John, Miami, Fla., where he had played during the winter months.

## SAMUELS ISSUES CHALLENGE

Joe Samuels, manager for Paul Specht, has issued a challenge to any musician or semi-professional chess player in the world to meet him in a championship contest. Samuels was taught the game by Frank J. Marshall, the international expert, who advocated it as a cure for "nerves." Samuels found the game lived up to reports, in fact, it got so that his wife had to hide his pocket chess board in order to be sure that he would go to work.

## HAZAY NATZI ON VACATION

Hazay Natzi, leader of the Hotel Biltmore Orchestra, goes on his vacation this week, taking a trip through the middle west as far as Chicago. He will be gone for about two weeks and during his absence his affairs will be managed by Jack Green, who has been with Natzi for about thirteen years and shares the burdens of his employer.

## HERBERT AT WILLOW GROVE

PHILADELPHIA, July 3.—Victor Herbert and his orchestra are playing at Willow Grove Park here, giving a series of concerts.

## ORCHESTRA NEWS

## WAYNE SCOTT AT LA VIE

Wayne Scott and his Broadway Syncopaters have been playing at La Vie for the past two months and are fast building up a patronage all their own, due to their versatility and novel rendition of dance tunes. They are engaged for the rest of the summer at La Vie, playing for the show as well as the dancing.

Scott and several of his boys were born in the little village of Middletown, N. Y., playing for the country dances and for the fair held every year in Middletown, New York. They learned to play as a combination and later went traveling. At the age of seventeen Scott was a member of Hi Henry's Minstrels.

Followed a long engagement at Buffalo and other up-state towns until last season, when they were brought to New York and played an engagement on the Shubert and Fox time with Cliff Edwards. For a time they appeared with Cliff Edwards at the Alamac, Atlantic City, in the Latzcellar. This was during the post-lenten period of 1922. They played the first radio concert in Buffalo in connection with the concerts of the Buffalo Courier.

The members of the organization are Wayne C. Scott, leader, violin; A. C. Love, pianist; Harry Levine, saxophone; Benjamin Gibe, cornet; Ralph Esposito, banjo, and John Mills, drums. Each of the above plays one or two instruments other than those listed, making it possible for them to give the effect of an entirely different combination. They have adopted their style of playing to the room they are using at La Vie, cutting out all blaring or blatant tones and getting fine harmony and good rhythm.

## AUSTRALIAN LEADER COMING

The Australian Guards, the crack regiment of the Antipodes, has a band that plays at all the military and official functions. In order to keep abreast of the times and tunes they have sent their bandmaster to this country and he is expected to arrive about July 10th to select the popular hits of the day to be used by his organization in the largest government ball given since the war.

## CHICAGO LEADER HERE

Albert E. Short, general musical director of the Balaban and Katz theatres in Chicago, will be in New York during the week of July 17, as the guest of Milton Monroe Oppenheim, general sales manager for Will Rossiter.

Short is the composer of "In Blue Bird Land" and of a new fox-trot, "Down in Sweetheart Town," which will be heard in the fall.

## SORENSEN IN MONTREAL

Arthur Sorenson and his Maple Leaf Orchestra of seven men, last seen in the Canadian production of "The Dumbbells," is now playing at the Venetian Gardens, Montreal. They are booked there until September when they expect to return to the production.

## MARTUCCI MAKING RECORDS

Simone Martucci, now playing at Trommers, formerly was heard at the Cafe de Paris in Monte Carlo, Maximes of Paris, Maximes at Nice, and the Venetian Gardens, Montreal. He has made several records for the Victor Talking Machine Company.

## FISHER AT FRANCIS HOTEL

SAN FRANCISCO, Cal., July 3.—Max Fisher and his orchestra have been engaged to play at the Francis Hotel, where they began on June 26. Fisher, who was first with the Fairmont, later played a route over the Orpheum circuit.

## DALY WRITES SONG

Lou Daly, saxophone player at the Moulin Rouge, in connection with Norman Spencer, has just completed a new fox-trot, entitled "Louisiana," which has been accepted for publication in the fall.

## LOPEZ HAS NOVELTY

Vincent Lopez, who is playing on the Pennsylvania Roof, has acquired the entire sales rights to a machine called The Sign Title-O-Graph, an invention of Eddie Sherrin that announces the number being played in the orchestra simultaneously with the playing. The machine is worked on the periscope principle. Colored slides, with the names of the song artistically displayed, are automatically fed into place in a box. From the bottom of the box a bright light shines through the slides and throws the image upon a mirror which in turn reflects it upon a screen, where it is seen by the dancers.

Lopez has a push button running to his piano and two seconds before the end of a song he presses this. At the conclusion of the number the new slide feeds into place and the new number is announced. These slides cost about \$1.50 to make, being paid for by Lopez himself. The young leader also purchased the machine and made the preliminary experiments entirely on his own. He found that the dancers often came to him upon the finish of a tune and asked him what he had been playing, often forgetting the name of the song almost as soon as they heard it. So when the Title-O-Graph was called to his attention he saw the value of it and put it to use.

Lopez has recently procured, through the New York Band Instrument Company, a \$10,000 set of Buescher instruments. The saxophones and horns are all gold-plated and in addition Lopez got an instrument known as a Celeste, which was the forerunner of the modern piano. With the bass horn carrying the melody and Lopez playing an accompaniment on the Celeste, some striking effects are obtained.

All of the lighting effects on the roof are regulated by push buttons within reach of the piano. With different numbers different systems of lighting are used, and in order to have the lights synchronized perfectly Lopez does it himself. At a certain point in the music the lights will dim, at another there will be a black out and the rainbow effects will be turned on. At the end of the dance the lights will flash on full up at the same second the last note is played, the result being a psychological reaction that has the audience gasping.

## MOUQUIN OPENS OWN OFFICE

Al Mouquin, who recently severed his connection with Irving Berlin, Inc., where he was head of the arranging department, is now devoting his time to making special dance, and record arrangements for orchestras that want to be above the average run. In addition to a special novel orchestra service, which he sends out from his Hilton building office, he is taking orchestras in hand and coaching them in playing his special arrangements, in some cases improving a combination a hundred per cent.

In the past Mr. Mouquin has arranged some of the biggest song hits on record, and has done special work for many well known orchestra leaders, as well as phonograph companies. He is also a musician of practical experience and was one of the foremost band leaders in the U. S. Army during the late war.

## REGENT AT MAHONING PARK

YOUNGSTOWN, July 3.—Karm & Andrews and their Regent orchestra are now playing at the Mahoning Park near this city, where they are drawing large crowds. The organization has had several offers for next season, among them being one for the Plaza Hotel in Havana, Cuba.

## BAR HARBOR RECORDS

The Bar Harbor Society Orchestra, under the direction of B. Selvin, has just completed a series of twenty-four records for the Aeolian Company.

## WHERE THEY PLAY

Ambrose Embassy Club Orch.—Clover Gardens.  
Charlie Allen—Clarendon Restaurant.  
Joe Basile—Dreamland Park, Newark.  
Irving Boernstein—New Willard, Washington.  
Benson Orchestra—Young's Pier, Atlantic City.  
Castle Club Orchestra—Pelham Heath Inn.  
Cox's Orchestra—Biggott's Park Inn, Spring Lake, N. J.  
Jimmy Carr—Blackstone, Atlantic City.  
Emil Coleman—Montmartre.  
Gene Dabney—Knickerbocker Grill.  
Ford Dabney—Palais Royal, Atlantic City.  
Meyer Davis—Chevy Chase Park, Washington.  
Clyde Doer—Palais Royal.  
Eddie Elkins—Pavilion Royal.  
Bert Estlow—Alamac, Atlantic City.  
Nahan Franko—McAlpin.  
Joe Gold—Roseland.  
Joe Geisler—Ben Hur.  
Arthur Hand—Post Lodge.  
Alex Hyde—Loew's Vaudeville.  
Mal Hallet—Bounhurst, Cape Cod.  
Arnold Johnson—Addison, Detroit.  
Joe Knecht—Waldorf.  
Sam Lannin—Roseland.  
Bernhard Levitore—Commodore.  
Vincent Lopez—Pennsylvania Roof.  
Ray Miller—Blossom Heath Inn.  
Martucci's Orchestra—Trommers.  
Melbrook Country Club Orch.—Thwaite's.  
Al Miller—Campus, Atlantic City.  
Al Nap—The Terminal.  
Hazay Natzi—Biltmore (Jack Green, Directing).  
Oriole Terrace Orchestra—Edgewater Beach, Chicago.  
Barney Philips—Marlborough Grill.  
A. Parmagiani—Chateau Laurier.  
Bill Pike—Murray's Roman Gardens.  
Joe Reigton—Little Club.  
Bernie Rappe—Boardwalk.  
Johnny Ringer—Rainbow Inn.  
Jack Shilkret—The Tent.  
Paul Specht—Astor Roof.  
Harold Stern—Hotel Shelbourne.  
LeRoy Smith—LaMarne, Atlantic City.  
Ben Selvin—Moulin Rouge.  
Wayne C. Scott—La Vie.  
Al Slatterfield—Martins, Atlantic City.  
Versatile Sextette—The Side Show.  
Arnold Vescey—Ritz-Carlton.  
Paul Whiteman—On vacation.  
Whiteman's Collegians—Castles-by-the-Sea.  
Webb's Tempters—Parkway Palace.  
Yerkes S. S. Flotilla—Feltman's.

## ERNST BREAKS COLLAR BONE

Hugh C. Ernst, vice-president and general manager of Paul Whiteman, Inc., is confined to his home as a result of a fracture of the collar bone sustained when he slipped on the wet pavement in front of the Whiteman offices in West Forty-fifth street, last week.

Wheeler Wadsworth is in charge of the office in Mr. Ernst's absence. Paul Whiteman, who was resting in Atlantic City, returned to New York for a few days to attend to some business matters.

## CONFREY ON VACATION

Zez Confrey, song writer and orchestra leader, left Saturday for a three-week vacation, which he is spending in Chicago and local resorts there. Being an exclusive Q. R. S. roll artist, he may record some special numbers while in Chicago.

Jean Acker is making personal appearances in the Loew houses.

## AL MOUQUIN

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## RADIO IMPROVEMENTS

The radio craze seems to be losing but little of its vogue due to the many new inventions which constantly are making their appearance.

Senator William Marconi, pioneer of radio, today is on his yacht Elettra bound back to New York, after inspecting what many experts say is the greatest device ever invented for wireless transmission. The great Italian inventor and scientist of the General Electric Company here passed the day testing the tube invented by Dr. Irving Langmuir.

The tube, it is said, utilizes the so-called Edison effect in a plotron principle to do away with the bulky and noisy mechanical alternator. The tube itself resembles somewhat the usual audions in an amplification set, and is only about eighteen inches long by four inches in diameter.

In brief, it has the effect of taking a strong primary direct current and transforming it into a powerful beam of high frequency force which may be projected in the same way that radio waves are now sent, with the speed of light. When it is perfected it is predicted that it will scrap millions of dollars' worth of radio apparatus all over the world, and will mark another step in the successive developments of alternator, Goldsmith and Alexanderson effect tubes.

Dr. Langmuir's tube is fifty kilowatts and develops twelve horsepower within its narrow walls of glass. He has been working on the new tube for several months.

After he met Dr. Charles P. Steinmetz, the chief consulting engineer of the General Electric Company, Senator Marconi went immediately to the research laboratory with Dr. Langmuir and the director of the laboratory, Dr. W. R. Whitney, to begin his study of the new tube. One or two minor exhibits were shown to him first, when the gaze of the inventor of the first system of wireless communication fell upon the tube and the rest of the morning was spent with it.

After Dr. Langmuir had explained briefly the working of the tube Marconi's party went to a small laboratory on an upper floor of the building where one of the new high frequency generator tubes had been connected with an apparatus carrying about 15,000 volts of electricity in direct current.

A small blue flame shot from the tube without creating any noise, but releasing the electrical impulse that may be hurled thousands of miles. This darting blue flame in walls of clear glass takes the place of the immense alternator now in all wireless plants and the long metal arms which now create the electrical wave with great noise and sparking.

The broken impulse from the great electrical generators behind the tube is shot along to the antennae noiselessly in the dots and dashes of the international code through a tiny space not much larger than a stick of dynamite, but infinitely more powerful.

E. J. Nally, president of the Radio Corporation of America, which, with five wireless circuits operating across the Atlantic and one across the Pacific, is the largest commercial radio business in the world, said that he agreed with Senator Marconi and the engineers of the General Electric Company that the tube would scrap every big plants in existence when it is fully developed.

## "FOLLIES" GIRL OUT OF CAST

Muriel Stryker, one of the principals in the Ziegfeld "Follies" injured her foot while doing her dance Wednesday evening and had to be carried to her dressing room. Examination by the house physician showed that her ankle was sprained and she remained out of the cast the rest of the week, rejoining the company Monday.

## NEW SITE FOR MUSIC CENTRE

Chamberlain Berolzheimer, and Joseph Haig, of the Board of Estimate, who originated the plan for the establishment of a civic and music centre at Fifty-ninth street and Seventh avenue, revealed further details regarding the project last week, among which was a change of site, which would shift it to the property now extending from Forty-ninth street to Fifty-third street, west of Sixth avenue. It is estimated that the cost of the buildings to be erected would be between \$15,000,000 and \$20,000,000, while the assessed value of the property is put at from \$15,000,000 to \$17,000,000.

Berolzheimer suggested that the Metropolitan Opera and Real Estate Company sell its property, including seven warehouses valued at \$4,500,000, turn the amount over to the city, and move into the new building, which is to be the central building of the new plan, and keep its organization and directorate intact.

In regard to the establishment of a new scale of prices under these conditions, Berolzheimer stated:

"Possibly legislation is necessary permitting the present owners of the real estate to continue owning the thirty-five boxes in the new building. In consideration of the saving of taxes, it is suggested that the opera company will either lower their prices considerably on their low-price seats, in favor of the public, or give a number of special operas of the same high class after the end of each season for the benefit of the Board of Education and the people in general. Assurance has been given that at the present time the Metropolitan Opera Company is not run for profit, but that any surplus which has occurred from time to time is being used for the production of new operas and scenery.

According to the act passed in March, 1922, the buildings must be erected by money raised by private donations and endowments, and repairs and expenses have to be met by the parties with whom the Board of Estimates may contract for the occupancy of the buildings. This is different from any other similar institutions in the City of New York, which in all cases have been erected by the City of New York, expenses and repairs being paid by the City of New York."

It is suggested that the western building be occupied by the ten principal art societies of New York, incorporated under the name of the National Academy Association, of which Henry W. Watrous, the painter, is president. The associations are the National Academy of Design, American Water Color Society, American Institute of Architects, Architectural League of New York, New York Water Color Club, National Sculpture Society, Society of Beaux-Arts Architects, Mural Painters and Society of Illustrators.

"Two of these societies," said Mr. Berolzheimer, "own property on Fifty-seventh street and on Amsterdam avenue, which if sold would yield about \$1,500,000 cash. It has been stated that this money would be turned over to the city to help defray the erection of one of the buildings, and there is an endowment of about \$1,000,000, which, of course, would also be transferred."

## MOROSCO GETS CENTURY

SAN FRANCISCO, Cal., July 3.—The Century Theatre will become "The Morosco" on September 1, when Oliver Morosco will introduce his policy of "Made in Frisco" productions at one dollar top. Two shows, which were to have played the new Curran Theatre, will have to play the Century, as the Curran is not yet completed. They are "Abie's Irish Rose" and "Letty Pepper." On this account the change of name and policy of the Century was postponed from July 1 to September 1.

## LIBEL ACTIONS FOLLOW SHOOTING

Summonses alleging criminal libel, which are returnable in the Yorkville Court on Saturday, were sworn out last Saturday against nine editors and owners of three New York daily newspapers by George B. Van Cleve, of No. 331 Riverside Drive, brother-in-law of Marion Davies, who alleges that they failed to print the truth in connection with the party held at Rene Davies' home in Freeport, L. I., on Saturday night, June 24, after which Oscar A. Hirsh was shot. Hirsh's wife is now out under \$25,000 bail in the case, alleged to have shot her husband.

Van Cleve, who is a writer, told Magistrate Simpson in the Yorkville Court that some newspaper reports had said that Marion Davies was present at the party although she was not, and that he had been forced to resort to action against the editors summoned only after they had refused to print the truth about this angle of the affair. Those for whom summonses were sworn out are:

Andrew W. Ford, managing editor, New York Evening Telegram; Fred A. Walker, general manager, New York Evening Telegram; Frank A. Munsey, owner of the New York Herald and the New York Evening Telegram; Joseph Canavan, city editor, New York Herald; Charles M. Lincoln, managing editor of the New York Herald; C. E. Luxton, general manager, New York Herald; William H. Field, general manager, the Daily News; Philip A. Payne, city editor, the Daily News, and Merton E. Burke, managing editor, the Daily News.

The party at Miss Rene Davies' Freeport house was attended by a number of theatrical and non-professional people. The Hirshes live close by the Davies home, and both were said to have attended the party. Mrs. Hirsh, it is said, later left and then returned. Neither of them are professional people.

After the shooting, when the affair became public property, the daily newspapers played the story up prominently. For several days after the story had been published, representatives of several New York papers scoured Freeport vigorously in an attempt, according to report, to substantiate the reports they had printed of the affair.

## BIG RESTAURANT IN CLARIDGE

The Cadillac Restaurant has leased the southerly store in the Claridge Hotel, Broadway and Forty-fourth street, from Morris M. Glaser, who recently took over the hotel from L. M. Boomer and the Du Pont interests. This gives the restaurant a total space of 60x100 in the street floor of the structure. The lease is for twenty-one years and calls for an aggregate rental of \$500,000. The alterations will involve about \$100,000. The lease stipulates that there shall be no other restaurant or lunch room on the store floor or in the basement of the hotel. Joseph G. Abramson represented the lessees.

The Claridge for years was one of Broadway's best known hotels and the home of many actors. It will all be given over to stores and offices.

## PICTURE ACTRESS MARRIES

ALBANY, N. Y., July 3.—Lora V. Small, motion picture actress of Hollywood, California, was married here last week to James H. Mitchell, salesman of the Famous Players-Lasky Corporation, employed in its local office. They were married by Rev. Moldenhawer, of the State Street Presbyterian Church.

Mr. Mitchell, who came to Albany last November to work for the Famous Players-Lasky Corporation, is twenty-five years of age, and was born in Santa Cruz, Cal. He was engaged in studio work in Hollywood for several years. The couple will make their home in Albany.

## "THE BAT" FOR BOSTON

"The Bat," which is now in its 98th week, will close at the Morosco Theatre in the latter part of August, and will go to Boston, where it will open at the Wilbur Theatre on September 4.

## DETROIT WON'T BAN PICTURE

DETROIT, July 3.—Although Will H. Hays, director general of the motion picture industry, has vigorously objected to the showing of the film "Wild Oats," nevertheless, the picture will be shown at the theatres of this city, under the direction of the city's health department. Hays wired Acting Mayor John C. Lodge that the film was entirely improper and not educational as the producers claimed. Lodge said that the matter was turned over to the Health Commissioner, Dr. Henry F. Vaughn, for action.

Dr. Vaughn stated that the picture had been highly censored by the police and his department and has been viewed by many other officials and clergymen, who agree that it is of a high educational nature.

Dr. Vaughn said that he is interested in seeing that educational advantages are brought before the public either with or without the approval of Mr. Hays.

## ADVICE FOR PARAMOUNT PLAYERS

LOS ANGELES, Cal., July 3.—Early to bed and early to rise, plenty of Prohibition and the reading of good literature is the way to keep your job with the Paramount Stock Company, of the Famous Players-Lasky Corporation, according to the rules laid down by Jesse L. Lasky. Mr. Lasky's advice to the actors in his company is in part as follows:

"The basis of all good work is good health. Therefore all members of the Paramount Stock Company should guard their health as the most precious asset and avoid any conduct or circumstances which will put it in peril. . . . Avoid alcoholic stimulants and late hours. If you are a woman nothing can destroy your good looks so quickly; if you are a man nothing can incapacitate you so much for the work of the studio.

"Be careful in the choice of your associates outside the studio. Remember, 'A man is known by the company he keeps. A woman is known by the company she avoids.'"

"Broaden your viewpoint. Read good books; read a good newspaper and keep abreast of developments in politics, literature, economics and art. Remember that your mentality and your tastes shine through your eyes on the screen."

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## DEATHS

**WILLIAM ROCK**, who had been on the stage for more than thirty years, died June 27th, in the National Stomach Hospital of Philadelphia. He had been suffering for some time from a cancer of the stomach.

Mr. Rock was born in Evansville, Ind., and began his stage career with the Ward and Vokes show when eighteen years old. Later he played for five years as the leading member of the team of Rock and White, and for a past few years had been appearing on the Keith vaudeville circuit. He appeared in "Silks and Satins" in the summer of 1920 at the George M. Cohan Theatre. He not only acted in the show but was also the producer. He appeared in "The Emerald Isle," "The Orchid" and various other musical comedies, as he was one of the most skillful dancers on the stage. Rock and White were featured in "The Midnight Frolic" in 1916, and "Let's Go" at the Fulton Theatre in 1918. In the latter production Rock impersonated Richard Mansfield as Baron Chevalier, a Scotchman, an old roue and revived his well remembered fern song from "The Orchid" which brought him first into Broadway favor at the Herald Square Theatre.

As the dancing partner of Maude Fulton, who was one of his early proteges, he was one of the first to present on the New York stage a representation of the Paris "Apache" dance, at Hammerstein's Roof Garden in the summer of 1908.

## IN MEMORY OF

## Malcolm Bradley

Who Passed Away July 7th, 1921  
Braddie, Dear, We Loved You and We Miss You!  
NINA & EDDIE LAWRENCE

They also starred in "The Candy Shop." When the partnership with Miss Fulton ended he brought forward Frances White. Miss Fulton has since developed into a successful playwright.

While playing four years ago in Baltimore in "What's the Odds," Mr. Rock went to Philadelphia where he met and married Miss Gladys Tilbury of Brighton, England, a young actress whom he had known abroad. Less than a year ago he was married to Miss Helen Eby of Altoona, Pa., with whom he was appearing in his vaudeville act.

While in New York, he made his home at No. 176 West 72nd street, but was buried near his mother's home in Bowling Green, Ky.

In addition to his widow, he left a sister, Mrs. H. C. Mitchell of Pittsburgh. Both were with him at the time of his death, which was expected, since he underwent an operation about a month ago shortly after he had to cancel an engagement at the Riverside Theatre.

**LOUIS HOMEIER**, widely known musician and theatre director, died June 20th, in San Francisco, where he resided. He had recently been operated upon. He was 72 years of age and leaves a widow and several children.

**LARRY CONROY**, actor, died last Wednesday at Flower Hospital, aged twenty-three.

He was born in this city and has been on the stage since 1914, also appearing in pictures. He was formerly a member of the cast of "Aphrodite" and for several years appeared in a number of musical comedies. Services were held at the Funeral Church.

**JAMES MURTHA**, vaudeville actor, who for ten years appeared on various circuits as a whistler and imitator of birds and animals, died at his residence last week at No. 541 West 144th street.

He was born in Ireland twenty-seven years ago and came to this country at the age of fourteen years. He went on the stage soon after his arrival in this country and was recently with the Autumn Trio on the Keith circuit. Surviving are two sisters and two brothers.

**J. F. McNULTY**, stepfather of the McNulty Sisters, Frances and Ida, and Frank C. Lamar, died at his home, 3113 Fadette street, Pittsburgh, Pa., on June 19th, aged 67, after a ten weeks' illness.

**FRANK OAKES ROSE**, long and prominently known as actor and stage director, died of a complication of diseases July 2, at the age of 74.

Mr. Rose's life is part of theatrical history of this country for more than fifty years, having been identified as actor and producer since his twentieth year at which age he made his first appearance with Charles Fechter, the world famous tragic and romantic actor, in the late 60s at the old National Theatre in Cincinnati, Ohio.

His subsequent theatrical activities embraced the principal stock companies of this country prevalent at that period in Cleveland, Columbus, Chicago, St. Louis, New Orleans and San Francisco, during which time he numbered among his associate players the brilliant genius of Edwin Booth, Charles Fechter, Frank Mayo, Matilda Heron, Edwin Adams, Mrs. Lander, and others afterwards known to fame, notably James O'Neill, James A. Hearn, Sam Piercy, Edwin (Ned) Buckley and Frank C. Bangs.

For the past twenty-five years Mr. Rose has acted as general stage director for Pain's pyrotechnic pageants and spectacles, during which

time he arranged and produced many notable displays, "The Landing of Columbus," which was the one great feature attraction during the World's Fair in Chicago, "The Last Days of Pompeii," "The Fall of Babylon," and many others employing hundreds of principals and hordes of auxiliaries. He was buried under the auspices of the Actors' Fund, of which he has long been a member, at New Haven, Conn., beside the remains of his wife, Mlle. Rosa, a premiere dancer of note contemporaneous with Bonfanti, Morlachi and Gillert.

## ACTS WANTED IN MONTREAL

Col. E. R. McNeill, proprietor of the Venetian Gardens, Montreal, arrived in New York last week to procure talent for his restaurant. The Gardens have been entirely redecorated in oriental fashion, and the Colonel predicts that the Canadian resort will have one of its best seasons. McNeill is staying at the Algonquin while in town.

## GORDON BACK FROM AUSTRALIA

C. Henry Gordon, who for the past two years has been appearing in Australia under the management of the Williamson Brothers and Tate, and who returned to this country recently to appear in "The Drums of Jeopardy," has been signed for a new production by Mrs. Henry B. Harris.

## McCURDY WRITING PLAY

James Kyrle McCurdy, author of "A Little Girl in a Big City," is at work on the manuscript of a new play which will be produced by Arthur C. Aiston and William Castle, who produced his "Little Girl" play, and toured it over the old Stair & Havlin Circuit for many years.

## AMPHION AT AUCTION

The Amphion theatre on Bedford Avenue in Brooklyn, was sold at auction last week to John T. Schmidt who had bid \$105,000 for the house. A four-story brick building containing stores goes with the theatre. The house seats 1,728.

## WHITE AND PUCK SIGN

Sammy White and Eva Puck, who have been playing a few vaudeville dates in and around New York, have signed a three years' contract to appear in the "Greenwich Village Follies." The couple were with the Shuberts last season.

## SHOW FOR THE ORIENT

Frank Harkley, juggler and magician, of the vaudeville team of Harkley & Gee, now playing the Loew time, is making plans to form a complete traveling show, which he will take on an extended tour of her after a preliminary tour.

## FILM AT COHAN THEATRE

The Roberson Cole Productions, Inc., will present "In the Name of the Law," at the Geo. M. Cohan Theatre, beginning Sunday, July 9. The corporation has taken a lease on the theatre for the summer months.

## KELLY WRITES "TORCH BEARER"

George Kelly, vaudeville actor and author, has written a new play entitled "The Torch Bearers," which Rosalie Stewart and Bert French will produce during September.

## GOLDMAN AT CENTRAL PARK

The Goldman Band, directed by Edwin Franko Goldman, gives its second Central Park Concert on the Mall, July 6, at 8 p. m. This is one of the series of concerts presented to the city under the auspices of Columbia University.

## NEW ACTS

Newell and Most are rehearsing a new act, written for them by Herman Timberg. They will produce it shortly under direction of Harry Fitzgerald.

## PARAMOUNT RELEASES FIVE

With five productions listed for release on the July schedule as announced by S. R. Kent, general manager of distribution, Paramount presents a fine program of entertainment for the midsummer month, they announce.

Opening the month on July 2 is Jack Holt in "The Man Unconquerable," a story of South Sea pearl fisheries by Hamilton Smith, Julien Josephson, who was largely responsible for many of Charles Ray's most successful pictures, wrote the scenario and Joseph Henabery directed. Sylvia Breamer returns to the Paramount banner as leading woman and others in the cast are Clarence Burton, Ann Schaeffer, Jean de Briac and Edwin Stevens.

One of the releases for July 9 is Ethel Clayton in "For the Defense," adapted by Beulah Marie Dix from the stage play by Elmer Rice. In this picture Miss Clayton steps out of her usual type of role, that of a young matron, and portrays the highly dramatic character of a girl who becomes the victim of a hypnotist and plays an important part in securing the acquittal of another girl wrongfully accused of murder. Paul Powell directed. Vernon Steele is leading man and ZaSu Pitts, Bertram Grassby, Maym Kelso, Sylvia Ashton and Mabel Van Buren are prominent in the support.

On the same date the Hamilton Theatrical Corporation presents "The Greatest Truth," a U. F. A. production directed by J. May. It is described as a sensation-dramatic story of modern life, the cast being composed of some of the leading European screen artists.

"South of Suva," starring Mary Miles Minter, is the release for July 16. This is a story of life in the South Sea Islands and Miss Minter appears for the first time in a truly "grown-up" role. Edwart Adamson wrote the story and Fred Myton the scenario. Frank Urzon directed. John Bowers plays opposite the star, Walter Long is the heavy, and Roy Atwell has a comedy role.

Agnes Ayres in "Borderland" is the release for July 30. A story dealing with the supernatural, this is particularly timely right now, following the tour of Sir Arthur Conan Doyle in this country, and promises to create considerable interest. Miss Ayres plays three distinct roles and is supported by Milton Sills, leading man; Fred Huntley, Bertram Grassby, Casson Ferguson, Ruby LaFayette, Sylvia Ashton, Frankie Lee (of "The Miracle Man" fame), Mary Jane Irving and others.

## ABOUT YOU! AND YOU!!

Fraye White, formerly a pianist in the San Francisco office of J. H. Remick & Co., has gone into vaudeville and with Nancy Fair has been booked over the Pantages Circuit.

Lucas and Inez, vaudevillians, are to sail for England on the S. S. *Mauretania* on July 18. They are booked for eleven weeks' tour of the Moss Empires.

Al Rogers of the Sam Fallow office has bought himself a Stutz car, in which he is covering theatres.

Robyn Adair and her "Sun Kist Synopaters" will headline the bill at Keeney's, Newark, next week.

Bobby Roth, who was formerly with Clark and Bergman, is now with Muldoon, Franklyn & Rose.

Sam Tuck, who formerly managed the Grand Theatre at Atlanta for Loew, is in New York.

Electro is in New York for the first time since 1909, with a new act on the Proctor Time.

Abe I. Feinberg, the vaudeville agent, spent the holiday motoring through New York State.

## LETTER LIST

<b>GENTLEMEN</b>	Leeming, Artie	Brandon, George
Burress, J. Roy	Menzing, Ralph	Clark, Emily
Bowers, Karl	G.	Frank, Myrtle
Brennan, Jack	MacNamara,	Hudson, Virian
Collins, Eddie	Teddy	Kimball, Babe
Collins, C. W.	Namoli, Geo.	Kennison, Daisy
Drummond, Ceell	Simonds, Jack	Leavitt, Mrs. Leo
Fagan, Chas.	Shannon, Walter	McCann, Cecil C.
Farrell, Jack	A.	Van Camp, Peggy
Howard, Tom		
Hoyt, Lee	<b>LADIES</b>	
Levine, Chas.	Baker, Evelyn	

## PAYS BROADHURST FOR ATTACK

BALTIMORE, Md., July 3.—John B. Symon, of San Francisco, who was arrested here on the arrival of the steamship *Columbia* on June 2, for an assault upon George H. Broadhurst, playwright and producer, pleaded guilty before Judge Rose in the United States Court last week and was fined \$20 and costs.

The nominal fine was said to have resulted because Symon had already made reparation to Broadhurst, who had filed a suit for \$50,000 against Symon.

## SUMMER SHOWS IN BOSTON

Boston, July 3.—A special summer season of plays will be presented at the St. James Theatre, stock house, which opened on Monday night with "My Friend From India," with Walter E. Perkins, the author, who just closed in "The Tavern," in the leading role. This is a revival, having been played in Boston before. In the cast are Dorothy Bernard, Margaret Pitt, Florence Roberts, Ralph Remley, Charles Compton and others. The play is priced at \$1 top.

## SHEILA TERRY MARRIED

Sheila Terry, who does a dance act and is now touring the Orpheum Circuit, was married on June 19th, in Los Angeles, to Roy Sedley, of Brooklyn. Sedley is the juvenile in Miss Terry's act, and as a seeming coincidence, plays the groom to Miss Terry's bride in the offering.

## FRANK AND BARON WITH WILLIAMS

Art Frank and Marguerite Baron, formerly of the "Toonerville Tooters" in vaudeville, have been signed to appear with the Molly Williams show on the Columbia wheel. Frank will be the featured "rube" comic, and Miss Baron will do the sou-brette work.

## KRAFT GETS GERMAN FILMS

Herman S. Kraft, of 1482 Broadway, has acquired the American rights to two new German made films. The first of these, "Columbine," stars Emil Jennings. The other is known as "Eberflude."

## VERA GORDON IN PLAY

Anna Nichols, writer of "Abie's Irish Rose," is writing a new play in which Vera Gordon will play the leading female role. The title of the new piece has not as yet been decided upon.

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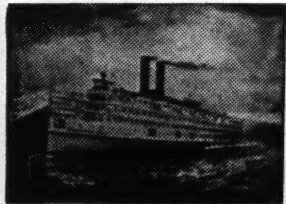
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